SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, 19, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.
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VOL. 151 No. 13 NEW YORK, WEDNESDAY, SEPTEMBER 8, 1943 PRICE 25 CENTS

VAST NEW FIELD FOR MUSIC

No Post-War B.O. Letdown Seen By Loew's V.P.; Public Educated to Spend

By ABEL GREEN

The future prospects of the present wartime upbeat at all b.o.s is today's No. 1 looking-into-the-future problem. That's the major topic of discussion and economic masterminding by all showmen.

Joe Vogel, Loew's, Inc., theatres v.p., can see nothing but a continued boxoffice upbeat postwar.

'When the bubble bursts,' one showman inquired, 'what are we headed for? Another 1929 debacle? What should and must we do now to readjust ourselves to that inevitable time when values reappraise themselves more along orthodox lines?'

Vogel has this to say: 'We have heard all the current wisecracks, such as 'even good pictures are doing business,' and while it's true that the wartime public is so eager for any amusement, it is patronizing even the mediocre pictures, plays, niteries and bars, and booming them into somewhat fantastic grosses, nonetheless

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Romeo & Shubert

Louis Kronenberger, PM's drama critic, and a 'Variety' reviewer, both in the Shubert doghouse, took plenty kidding from their first-night colleagues at Saturday night's (4) 'Blossom Time' opening at the Ambassador, N. Y. Both plunked down coin at the boxoffice for their tickets with only mezzanine seats available.

As one of the daily's critics put it, tersely summing up the revival: 'I'll be meeting you in the balcony at the next Shubert show.'

B'WAY COLUMNISTS WHOLESALE ON AIR

Looks like most of the Broadway columnists will soon be doubling between their jobs and spieling over the air. Latest radio recruit is Louis Sobol, of N. Y. Journal-American, who auditioned on Blue Network last week. Ed Sullivan, N. Y. Daily News columnist, signed last week to do a 15-minute program each Monday eve over CBS. He starts Sept. 13, interviewing celebrities from Club 21, class N. Y. spot, for the Mennen Co. Walter Winchell has been standard, of course, under Jergens' sponsorship on the Blue for over 11 years.

Another New York columnist, Earl Wilson, saloon editor for the Post, recently started a nightly sustaining 10-minute chatter stint on WNEW. Elsa Maxwell, also a columnist on the Post, auditioned on the Blue some months ago and may come up with a program of her own this fall.

Mrs. F.D.R. Entertained By USO Talent in Aussie

Sydney, Sept. 7.

Eleanor Roosevelt, on a tour of key Australian cities and visiting Yank troops in camps, is being entertained extensively by USO performers. The First Lady showed up at a servicemen's dance at Auckland, New Zealand, attended by military biggies, with Chief Petty Officer Artie Shaw as the band leader. Out of towners have been flocking to the cities by the thousands for a gander at the visiting dignitary.

Meanwhile, film houses in Sydney and other Australian war-boomed cities report doing terrific trade with U. S. product, oldtimers saying they don't recall such boxoffice.

Two Ex-NBC Page Boys Continue Songwriting From Africa to H'wood

Unusual contract exists between Dick Charles and Larry Markes, songwriters who penned 'Mad About Him, Sad About Him Blues.' Markes is now in the Army Air Corps, stationed in North Africa, and Charles, who was on the production staff at the Blue Network, trains out Sept. 15 to join Universal as a staff tunesmith. All royalties on tunes Charles writes while under contract will be split 50-50 with Markes.

At present time pair have written four new tunes, with Markes airmailing them in from his N. Africa base. After the war Markes goes on Universal contract also.

Pair met as page boys at NBC two years ago. Charles is taking a six-month leave of absence from the Blue Network, and will probably rejoin it out on the Coast, as well as continue his writing duties.

G-MAN HOOVER BOWS OUT OF RKO PIC BID

J. Edgar Hoover, chief of the FBI, has withdrawn from a deal with Edward A. Golden for a film, entitled 'Wild Children,' which Hoover authored.

Film was to have tied in with parent-teacher organizations, social welfare groups and municipal police authorities as a means of helping combat the wave of juvenile delinquency and vandalism attributed to war phychosis. Golden had planned to produce the film for RKO release.

G-Man Hoover's withdrawal is ascribed to political reticence.

Gladys George Refuses To Play Opposite Understudy

Gladys George, star of 'The Skin of Our Teeth,' at the Plymouth, N. Y., refused to give a performance Monday night of last week (30) on the ground that she had not been notified in advance of an important cast change. Her understudy played

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FACTORY OUTLETS OPEN TO TAPPING

Music-for-Morale (War Workers) Points Up New Postwar Values—See Continued Utilization of Music in All Manufacturing Plants

MANY NEW CUSTOMERS

Washington, Sept. 7.

The war has opened up a vast new field to the music industry—use of music in factories to increase production—which, apparently, is set to continue into the post-war period on a large scale. A survey of the use and value of music in war plants, just completed by the War Produc-

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Plan New Deluxer On B'way, 45-46 St.

New picture house in the Broadway sector, to be built after the war where the Astor and Victoria (Gaiety) theatres stand, is now being offered to major film companies on a post-war leasing basis. Rental asked for the proposed theatre on the 1531-49 Broadway frontage is

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ASCAP'S NEW RECORD PLUM OF $1,250,000

Indications are that ASCAP will establish another record for itself when the organization makes its royalty divvy for the third quarter of 1943. The checks for that quarter, slated to go out to writer and publisher members Oct. 9, will, it is estimated, total $1,250,000. The distribution for the second quarter of this year, namely, $1,116,000, had also set a record for the Society. Collections from radio and theatres have been holding up strongly, while

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Hannah Williams to Make Stage Comeback in Vaude

Hannah Williams (ex-Mrs. Jack Dempsey) makes her return to show biz on Oct. 14 when she opens at Loew's State, N. Y., vaudfilmer. Miss Williams recently returned from the Coast, where she got a cold reception from the film studios. Music Corp. of America is agenting her.

Miss Williams originally appeared with her sister, Dorothy, in Broadway revues. Before marrying Dempsey, who recently won a divorce, Miss Williams was married to Roger Wolfe Kahn.

Dearth of B'way Legit Theatres May Force Rehabilitation of 42d Street

New York's 42d street, once the hub of Times Square theatrical activity but in recent years dubbed 'the street of double features and grind runs' with a tinselly atmosphere suggestive of Coney Island at its gaudiest, may revert to legit this fall and winter. Under plans currently in negotiation, a majority of the dozen and more theatres that a generation ago housed the town's sock shows, including the long string of Ziegfeld 'Follies,' George White's 'Scandals,' etc., may be taken over by producers during the coming season to alleviate the legit housing famine and restore the street to its former place in New York's theatrical firmament.

Producers describe the street as 'New York's hottest war baby' and foresee great possibilities not only in coping with the drastic theatre shortage in the face of the record number of shows being lined up, but also in restoring its former prestige

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Backs the Attack

Toledo, Sept. 7.

Howard Feigley, Sr., manager of the Rivoli, swears this actually happened recently at the boxoffice.

A woman approached the cashier, saying she wanted to purchase a $100 war bond. As she shelled out for the bond, she grew loquacious.

'You know,' she told the girl behind the ticket window, 'I was saving this money to get a divorce. But I've decided I hate Hitler more than I do my husband.'

Influence of 'Canteen' Film on Service Men Noted by Hostesses

As one Canteen hostess put it: 'Since the 'Stage Door Canteen' picture was released, the boys are certainly making a pitch for glamor.'

Thus was summed up what is viewed as a remarkable change that has transpired at the American Theatre Wing's Stage Door Canteen, on West 44th street, N. Y., in recent weeks. It's a change that's projected for the first time a personality angle into the ATW's entertainment center, with many of the servicemen putting their best foot forward in trying to emulate their screen counterparts.

To the hundreds of girls who, over a period of a week, play hostess to the thousands of visiting men in uniform, it's a metamorphosis that's given a new tone to the canteen, in which gentility and a fine pose play a leading role. It's a case, they say, of the Hollywood conception of how a soldier boy should act being superimposed on the real thing—with results that are completely to the

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SEVEN NEW WB STARS ON EXHIBITORS' SAYSO

Hollywood, Sept. 7.

Seven players were upped to stardom at Warners as result of a poll conducted by Ben Kalmenson, general sales manager, showing audience and exhibitor reactions since the first of the year.

Lucky seven are Joan Leslie, Dennis Morgan, Irene Manning, Alexis Smith, Jack Carson, Sydney Greenstreet and Dolores Moran.

H'wood's Negro Flackery

Hollywood, Sept. 7.

First Negro film publicity office in town was opened by Phil Carter, former Metro flack, Earl Griffin of the Pittsburgh Courier and Alyce Key, dramatic writer.

New outfit proposes to exploit pictures among the 15,000,000 Negroes in America.

'All H'wood Stars, Says Hope, Should Go Over to Entertain No. 1 Audience

By GEORGE ROSEN

Bob Hope, just back from an 11-week tour of British Isles, North Africa and Sicily where he, Frances Langford, Tony Romano and Sgt. Jack Pepper entertained Yank troops on the fighting fronts for USO-Camp Shows, stepped out of character at a press interview at the Waldorf-Astoria, N. Y., Monday (6). Going serious in a big way, Hope made a pitch on behalf of the Yank boys under fire, asserting if he had his way about it, every Hollywood 'name' that could possibly be corraled would be channelled into the USO overseas route.

'I never realized how badly they need us,' said Hope, 'until I got into North Africa and into Sicily. It does something to you, when a bunch of boys step out of a bomber which they had just brought back safely from a successful raid. You've never seen happier faces. And what are they thinking about? Only the show that we're ready to put on for them. And the fact that they're getting Bob Hope's and Frances Langford's autographs. Actually, we're the ones who should be getting the boys' autographs. What a job they're doing!'

And the boys are plenty hep, too, says Hope. 'That goes for the British boys as well as the Yanks. They want the latest gags and only the latest. And make sure they're funny, because they're the one audience in the world that counts.'

20,000-Mile Tour

The Hope troupe returned to N.Y. Friday (3) after covering 20,000 miles during which they did 121 regular performances and 47 hospital shows. In North Africa they did more than 75 shows in 21 days and in Sicily they performed seven times in three days. The quartet, incidentally, comprised the first Camp Shows unit to play Sicily, flying into the conquered territory three days after it was captured. Italian civilians in Sicily recognized them (although Hope says he was mistaken at some places in North Africa for Joe Cook) and gave them a wild welcome.

It was not unusual for the troupe to play under shell fire; on several occasions jumping into ditches and once narrowly escaping with their lives. That was the time they decided to tour all the wards of a hospital near Bizerte. Had they not made the last-minute decision, they would have returned to the hotel—formerly a Fascist Youth Movement center—where they were put up, just as it was being bombed. 'We were plenty scared,' says Hope, 'watching the buildings rock. Pull-

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Pistol Packin' Mama To Shoot 'Em Up in H'wood

Hollywood, Sept. 7.

Republic bought screen rights to the hillbilly tune, 'Pistol Packin' Mama,' on orders from prexy Herbert Yates, who had read in 'Variety' that the song was clicking in class cafes as well as jukejoints. Tune, published by the Edward H. Morris Music Co., has sold more than 1,000,000 discs and passed the 100,000-mark in sheet music.

Number will be used as title and theme song in a musical. Understood Al Dexter and his Troopers, who recorded the wax, will appear in the film.

Delouse Them First

Hollywood, Sept. 7.

First picture to deal with German prisoners of war in this country is 'A Nazi in the U.S.A.,' to be made by Columbia.

Sam White is assigned as producer, with Griffith Jay doing the screenplay.

HAZEL SCOTT'S WB PIC

Hazel Scott leaves for Hollywood, Sunday (12), for a part in Warner's 'Rhapsody in Blue,' the Gershwin biog. Harmonica player John Sebastian replaces her at Uptown Cafe Society, starting following Monday (13).

This makes Miss Scott's fifth film appearance, having been seen in Columbia's 'Something to Shout About,' and having just made 'Tropicana' for the same studio as well as 'I Dood It,' and 'Broadway Melody' for Metro.

To Them It's Funny

Hollywood, Sept. 7.

Shortage of womanpower around the house is the theme of 'Servant Problem,' next co-starrer for Stan Laurel and Oliver Hardy at 20th-Fox.

Comedy will be directed by Benjamin Stoloff and produced by Sol M. Wurtzel.

FILM FATHERS SLOWED IN RUSH TO WAR JOBS

Sacramento, Sept. 7.

Fathers of military age in the film industry need not be in a hurry to look for war plant jobs, according to advice by the State Selective Service.

Workers were informed that five days after they have received notice of reclassification they must register with the U. S. Employment Service for a war job. In case their current work is not considered essential they will be given 30 days to transfer to other labor.

ELVIRA RIOS EXPLAINS

Mex Singer 'Indignant' at So. American 'Spy' Reports

Mexico City, Aug. 28.

Elvira Rios, Mexican singer, was 'surprised and indignant' over South American reports that she had been detained in Brazil as a spy.

'I want to point out' she said, 'I left Argentina three months ago, and spent most of that time in Sao Paolo, Brazil, and arrived in Mexico City last Sunday (22). The rumors were circulated by persons interested in harming my good name.'

Miss Rios is booked for an indefinite stay at Ciro's nightclub here.

Skelton's Whistle Stop

Hollywood, Sept. 7.

Red Skelton, who has whistled his way through Dixie and Brooklyn, will resume his labial chores at Metro in 'Whistling in Hollywood,' where there are no railroad stations.

George Haight is assigned as producer, with Rags Ragland repeating as Skelton's assistant whistler in a minor key.

JESSEL'S RECORDINGS

George Jessel, now a 20th-Fox film producer, has become an exclusive Decca recording artist on the side.

He has done a series of monologs for an album, including his own version of 'A Cantor on the Sabbath.'

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

De Havilland Belongs To WB, Studios Warned

Hollywood, Sept. 7.

Legal status of Warners and Olivia De Havilland is explained in letters mailed by the studio to all other studios, producers, agents and publications, stating the terms of the contract now under dispute in an action filed by the actress in superior court. Star has demanded declaratory relief from the pact, asserting that the agreement is now void under the California law.

Warners' legal staff, in its letters to all concerned, states that the actress signed an exclusive contract as a minor on April 14, 1936, calling for a seven-year term, and that the pact became legally effective May 5, 1936, when it was approved by superior court. All options since then, the letter states, have been exercised regularly and legally, including provisions for extension in case the actress should fail, neglect or refuse to perform services required by the studio.

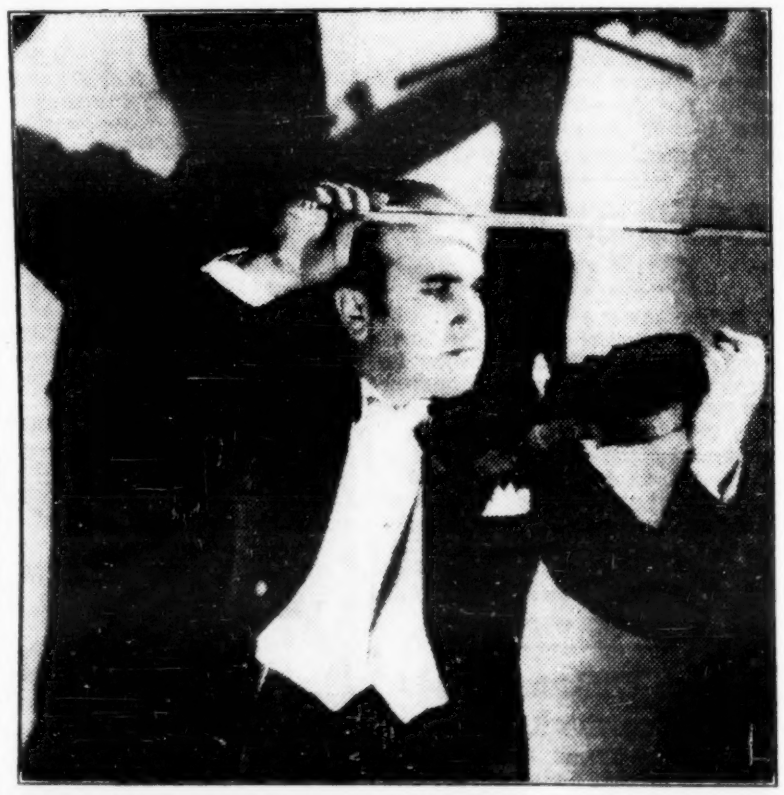
Such conditions, the letter asserts, have arisen in five instances, the last of which was Aug. 13, 1943, when she again refused to report for duty and is consequently under suspension. Warners position is that the De Havilland contract will not expire until 25½ weeks after she has resumed her work at the studio. Letters were sent out to warn others of the contract status.

Virginia Bruce Back

Hollywood, Sept. 7.

Virginia Bruce returns to film work after a year's absence as femme lead in 'International Zone' at RKO.

Actress retired temporarily last year following the death of her husband, J. Walter Ruben.



RUBINOFF DELIGHTS 9,000 AT AK DEN SHOW

Jake Rachman in the Morning World-Herald, Omaha, Neb., Sat., Aug. 28, said:—'To hear the classics via the violin is one thing, but to hear them pushed around by Rubinoff and his Stradivarius until the crowd literally eats it up is quite another matter . . . more than 9,000 at Creighton Stadium . . . cracking not only the season's record but every Ak show attendance mark old-timers could remember . . .

'Rubinoff is more than a violinist. He is a showman and has what it takes to tickle a crowd of any type . . . Friday night proved that a fiddle in the right hands is very potent, for Rubinoff drew nearly 3,000 more than Jessel and 2,000 more than Durante.'

Hollywood Runaround

By Radie Harris

Hollywood, Sept. 7.

Elsa Maxwell is devoting most of her 'holiday' here to putting the finishing touches to her autobiography, 'Unconditional Surrender'...As soon as Zorina winds up 'Three Cheers For the Boys' (U), she'll be N. Y. bound to start rehearsals for the new Ludwig Vroom musical, now being written specially as a showcase for her, with book by Alexander King, score by Vernon Duke and choreography by George Balanchine....the Edgar Wards (Jane Wyatt) are hoping it's a girl six weeks from now... Gladys Cooper loses her co-starring spouse in 'Play Time' when Philip Merivale returns to Broadway for the male lead opposite Lily Darvas in Max Reinhardt's production of 'Penelope'...Nunally Johnson came back from Saratoga without looking up his two favorite cronies, Frank Sullivan and Monte Woolley, which explains how he managed to return with a completed script.

Exclusively Yours

Robert Alton's son, Bob, Jr., is testing for 'Dorian Grey' (Metro)... Hugh Marlowe, who has been the house guest of the Paul Henreids all summer, moves to the Beverly-Willshire with the arrival of his wife, Edith Atwater, from Elitch's Gardens...'Patent Leather Kid' may be taken off the Warner shelf again as a possible remake for Dana Clark (Bernard Zanville to his Group Theatre pals)...Carolyn Bergh a weekend departure ...Irene Winston, of the ether waves, here testing for 20th, has just completed her first novel, a mystery thriller, 'If Words Could Kill'...following his first directorial success with 'Lassie Comes Home,' Fred Wilcox has been rewarded with Robert Nathan's story, 'Portrait of Jenny,' as his next assignment...the screen test of Geraldine Brook at Metro reveals her as a young Katharine Hepburn. It also reveals her as the second talented daughter of Jimmie and Bianca Stroock...Terry Lewis, waiting for conferences with Sam Goldwyn anent her Theresa Wright starring vehicle, got bored, so she got herself a job as additional script writer on the Rosalind Russell picture, '10% Women' (Col.)...the warbling of Kitty Carlisle on the seventh floor and the piano playing of Oscar Levant on the fifth is giving J. Robert Rubin, Cedric Hardwicke, Dennis King, Clara Belle Walsh, Dudley Field Malone, Edmund Gwenn and all the other guests at the Bev-Wilshire a daily free concert...memo to Capt. James Roosevelt: Dick Hyland, who used to be your production manager for 'soundies,' has sold three originals within the space of six months and landed himself an RKO writing contract and radio scripting job with the Jack Carson show.

Bring Them Back, Mebbe

Hollywood, Sept. 7.

First producer job for Jack Moss under his new contract at Columbia will be 'Gone Are the Days,' a high budgeter based on a story of the old Chautauqua Circuit by Thelma Hanover.

Cary Grant, Rita Hayworth and Charles Coburn will head the cast.

GOULDING QUITS STAGER IN LONSDALE SQUABBLE

Tiff between Edmund Goulding and Frederick Lonsdale, dating back several weeks when the film producer was called in by ex-Ambassador Joseph P. Kennedy to direct the new Lonsdale play, 'Another Love Story,' which Louis Lotito is producing for Broadway showing, resulted in Goulding walking out this week. Kennedy is the bankroller.

Blowoff came Monday night (6) during a run-through of the play, which had been practically set, when Lonsdale, according to Goulding, suddenly stepped up and addressing Goulding, shouted: 'What the——are you doing to my play'? A heated argument reportedly ensued, with Goulding, who had been doing directing chore gratis because of a long-standing friendship with Kennedy, told Lonsdale that if he had any better ideas on the play's direction, to go ahead. Lonsdale took over for the remainder of the run-through, making numerous switches.

According to Goulding, Lonsdale from the start of rehearsals had been cornering the cast and projecting his own ideas into the production. Goulding says Lonsdale made it pretty apparent from the start that he wanted to direct his own play, but a huddle was called at which Lonsdale reportedly joined with Kennedy in asking that Goulding do the job and that there would be no interference.

The Berle-ing Point

By Milton Berle

Jimmy Bryant's cocktail party to launch his new book, 'Personalities of 1943' at the Cafe Madison, drew out all the personalities. You know what personalities are—characters with press agents!

The newspapers are printing less Hollywood publicity stories. It's just another form of gas rationing.

My brother (the one who models for moron jokes) thinks that Look magazine is published in a nudist camp.

Buy bonds! If we 'Back the Attack' we'll never again be attacked in the back.

BENDIX WILL BE LEVEY'S 'HAIRY APE'

Hollywood, Sept. 7.

Title role in 'The Hairy Ape,' to be produced by Jules Levey for United Artists release, goes to William Bendix, borrowed from Hal Roach on a two-picture deal.

Originally written by Eugene O'Neill for the stage, 'Ape' has been modernized for the screen by Howard Estabrook, with a background in Lisbon. Louis Wolheim once played it on Broadway.

Haymes Foregoes Vaude Date for 20th-Fox Pic

Dick Haymes has been forced to exit his tentative date at the Roxy theatre, N. Y., this month, having been called to the Coast to start work Oct. 4 for 20th on 'Camp Show' in which he'll have male lead opposite Carole Landis. Film will also include Kay Francis, Mitzi Mayfair, Martha Raye and Phil Silvers. This is the 'Four Girls and a Jeep' yarn.

Haymes wasn't scheduled for his first film on the seven-year deal handed him recently by 20th until after Jan. 1. He gets $25,000 for the first two films. Thereafter his salary graduates to $75,000 per if all options are picked up.

How to Get a Hangover Before Taking a Drink

Mexico City, Sept. 1.

What a place for a binge!

Here are some of the names of the best spots in Mexico City: La Moca Muerta (The Dead Fly), La Cucaracha (The Cockroach) and Le Rat Morte (The Dead Rat).

When Donald Was a Babe

Mexico City, Sept. 1.

The voice of Donald Duck grew from the cry of a baby goat! That came from no less authority than the voice himself—Clarence Nash.

'While on a farm 26 years ago, I heard a baby goat bleat, and I tried to imitate it,' Nash said. 'I did pretty well, and kept practicing at expense of other farm animals. When I went to Hollywood some years later, I did the baby goat cry, and attracted the attention of Walt Disney. He gave me a job, and later we hit upon the Donald Duck idea.'

Are His Initials F. S.?

Hollywood, Sept. 7.

Plight of a singer jointly owned by five agents is the theme of 'Divided By Five,' forthcoming musical at Paramount.

Picture will be Sam Coslow's first production under his new contract.

FINDING NEW MALE STARS

Another Shubert Revival

So PM Critic Kronenberger Now Will Have to Buy His Own Theatre Tickets

Lee and J. J. Shubert brought another of their revivals to Broadway last week—that of barring a dramatic critic from their shows and theatres because said critic's opinion of a Shubert show did not meet with the approval of the Shuberts. Thus Louis Kronenberger, critic for the tab PM and Time magazine, joined the ranks of James Whitaker and Walter Winchell, of the Mirror, since reconciled with the Shuberts; the late Alexander Woollcott, when he was reviewing for the N. Y. Times; George Ross, when he was with the World-Telegram, Life Magazine; and Leonard Lyons, columnist for the N. Y. Post, who, like 'Variety' and its muggs, is still persona non grata with the 44th street Gold Dust Twins.

The Shuberts informed PM that the tab was being taken off their list for opening night press tickets to the shows they produce as well as for outside-produced shows playing their theatres. As PM put it, 'the suspension of this time-honored show business courtesy came as a

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Sinatra Won't Appear In Abbott Musical, So Producer Drops Show

Frank Sinatra, currently winding up a picture assignment at RKO, has notified George Abbott that he will not appear in 'The Umpire's Daughter' musical comedy, so the producer has dropped plans of doing the show.

Abbott is currently casting 'Get Away, Old Man,' the William Saroyan comedy, and is readying a fourth company of 'Kiss and Tell,' the original of which continues at the Biltmore, N. Y.

N. Y. Waldorf Date

Hollywood, Sept. 7.

His first picture assignment as a featured player cleaned up in another week. Frank Sinatra heads for New York and a four-week engagement at the Waldorf-Astoria's Wedgwood Room. Hotel is cutting him in on the covers against a guarantee.

He's due back at RKO before year's end to start his second picture.

TAKEN FOR $10,000 IS BOGART, BACON CLAIM

Los Angeles, Sept. 7.

Alan Hale is defendant in a suit by Humphrey Bogart and Lloyd Bacon who demand the return of $10,000 which they invested to finance the development of a camera capable of taking pictures through fog. Device was invented by Richard Thomas, photographer, with Hale holding a 50% partnership.

Hale, according to the plaintiffs, told them the government had placed orders for the camera amounting to $80,000. Later, the complainants assert, they discovered there was no such contract.

Sandrich Mulls WAVES As Filmusical Themer

While east, Paramount director Mark Sandrich o.o.d the WAVES with a view to a musicalization around the theme. He returned to Hollywood over the weekend with Scoop Conlon, his personal rep.

Ernst Lubitsch is slated to do 'All-Gut Arlene,' dealing with the WACS, although the 20th-Fox director is currently reported incapacitated following a heart attack.

Seiter With Bill Goetz

Hollywood, Sept. 7.

William Seiter given a term director's contract by International Pictures.

One of industry's veterans, he recently completed 'Lady Takes a Chance' for RKO.

$64 Bird

Hollywood, Sept. 7.

Raffles, a Minah bird in a gilded cage, was signed by Paramount for a speaking role in the Technicolor musical, 'Rainbow Island.'

A Minah bird is something like a parrot but smaller and smarter, like a Quiz Kid.

Ex-Vaude Magician's Tricks Saves U. S. Lt.'s Life in Occupied China

How an American aviator, Lt. Gregg Carpenter, a vaudeville magician from New England, made good his escape and brought safely into Free China a band of 31 Indian Army officers and men by performing as a magi through hundreds of miles of hostile Japanese-held territory in China was described last week by a home-bound group of U. S. Flying Tigers.

The Flying Tigers related how Carpenter, who was in their outfit, had been forced to bail out over Jap-occupied territory after his P-40 was shot down by enemy ground fire. Carpenter met up with the seven officers and 24 men of the Indian Army who had escaped from

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GLORIA SWANSON MAY CONTINUE 'GAY' TOUR

Continuance on the road with 'Let Us Be Gay,' with which she's been getting good grosses, or a new play with Hollywood backing is a current tossup for Gloria Swanson, the former film star, who's been touring for the past six weeks in the comedy revival.

A Toronto date is scheduled on Sept. 20 for 'Gay,' but that's in abeyance since Miss Swanson would like to play the midwest, where she's never played.

'Gay' laid off last week after closing the season of the Bucks County Playhouse in Philadelphia with a gross of $9,200, one of the best of the tour.

Jack Linder's Indie Pic, 'Daughter of Diamond Lil'

Jack Linder, former N. Y. independent vaude booker who some years ago produced several legits, including 'Diamond Lil,' starring Mae West, has closed a deal to produce three feature films for Astor Pictures, indie distributing organization headed by R. M. Savini. Contract calls for an option for three additional pictures if the initial trio are satisfactory and profitable.

First feature for Astor will be 'The Daughter of Diamond Lil' but prior to going into production on it, Linder, now in San Francisco, will put on 'Lady Chatterly's Lover' as a legit attraction at the Geary there. Linder has taken the house for three weeks starting Nov. 7. He tried out 'Chatterly's Lover' previously at the Brighton, Brighton Beach, N. Y., and at the Locust, Philadelphia.

During the past year Linder became an exhibitor through acquisition of a picture house in Michigan.

Elsie Janis' Bank Show

Hollywood, Sept. 7.

Elsie Janis makes her Coast radio debut Thursday (9) as m.c. of a half hour dramatic show on CBS for Bank of America. She will narrate incidents in the lives of California war heroes.

Bank bought the show and time for three months to help put over the Third War Loan Drive.

STUDIOS MOVE TO OFFSET LOSS

While unable to replace male stars lost to the draft with names of equal prominence, major film companies have during the past year, managed to replenish talent rosters with newcomers from the east. Estimated that some 200 actors in all categories, including leading men, have been shipped to the Coast from New York during the past year.

Warners, Paramount, RKO, Metro and 20th-Fox account for the bulk of the newcomers. RKO has picked up more than 20 players, some of whom such as Gregory Peck, who has been loaned to 20th-Fox for 'Keys of the Kingdom,' have been given important assignments.

During the past six months Warners has signed seven new leading men alone, with every one immediately spotted in current productions. Another newcomer, Bob Alda, was chosen by Jesse L. Lasky for the George Gershwin role in 'Rhapsody in Blue.'

Warners, in addition to combing radio, nitery and legit, has established a coaching school in the east for the development of new talent.

Unusually large number of femmes have also been found suitable for picture work this year, 20th-Fox alone planning to launch five.

20th-Fox eastern talent division has sent Selena Royle, Albert Cardwell and Jack Campbell to the Coast to play in 'The Sullivans.' All three are from legit, although Miss Royle has been active in radio lately. She will be the mother in this film. Cardwell and Campbell will play two of the Sullivan boys on the screen. Frank Latimore and Donald Buka have also been okayed by 20th for Coast assignments.

Gen. Marshall's Tribute to Pix

General George C. Marshall, U. S. Chief of Staff, in his biennial report to Secretary of War Henry Stimson, being issued today (Wednesday) comments on services rendered by the film industry to men in the armed forces.

Gen. Marshall notes that at least three new Hollywood pictures (16-mm) weekly have been shown to men in the combat zones and that screen stars, concert and radio performers have visited 950 army stations in six months.

Report shows that the number of theatres for the armed forces in battle zones has been doubled since 1942 and that attendance rose from 260,000 in 1942 to 573,756 in 1943.

Three film programs weekly are of around 100 minutes running time each, since newsreels and shorts are included.

Francis Harmon, War Activities Committee vice-chairman, yesterday announced that 6,140 features and 7,986 shorts had been given the armed forces to date. During week of Aug. 30, 123 features and 138 shorts were turned over by the film industry.

VELOZ-YOLANDA RESPITE

Team Temporarily Retiring As Yolanda (Mrs. Veloz) Awaits 2d Child

Veloz and Yolanda, for the second time in recent years, are temporarily retiring from show business because of Yolanda's (Mrs. Veloz) impending motherhood. Team closed at the Roxy last Tuesday night (31) at the end of the third week of a scheduled five-week date. Also going out of the show at the same time was Jerry Colonna. He left because of prior commitments. Raye and Naldie replaced Veloz and Yolanda, but there was no sub for Colonna.

Last time Miss Yolanda took a leave of absence from the stage, Frank Veloz served as freelance dance director in Hollywood and also as an official of the American Guild of Variety Artists.

Fidler Apologizes to Gene Tierney, So 20th-Fox Forgives Blue Network

Hollywood, Sept. 7.

Twentieth Century-Fox took the curse off the Blue Network when Jimmie Fidler, bowing to pressure by network officials, publicly apologized to Gene Tierney on his Sunday (5) broadcast. Fidler not only said he was sorry that he said the 'actress smoked cheroots,' but bowed and scraped with 'double sorry.'

Indications that 20th-Fox had forgiven the Blue network came the day previous, Saturday (4), when Anne Baxter was allowed to appear on the new RCA show, 'What's New?' Previously Don Gilman, Blue Network's Western Division head, had conferred with Darryl Zanuck, 20th-Fox studio head, recalling off their feud. Gilman was told matters would be squared if Fidler made a public apology on his broadcast.

Network was prepared to apologize for Fidler, but the commentator himself backtracked in his best manner. Twentieth-Fox contractees are now free to appear on Blue programs after having been restrained since last November, when Fidler scooped the world on Miss Tierney's alleged cigar-smoking.

N. African Preview

Hollywood, Sept. 7.

Soldiers and sailors in North Africa have been viewing Warners 'Arsenic and Old Lace' for a month, although it will be a long time before the American public sees it.

Under the purchase contract, the picture will not be shown in this country until close of its stage run in New York.

Abbott-Herbert's Corp. Setup for Filmization Of Their 'Kiss and Tell'

George Abbott and F. Hugh Herbert, respectively producer-director and author of 'Kiss and Tell,' at the Biltmore, N. Y., are reported working out details for the formation of a corporation to produce a picture version of their comedy. Under the proposed setup, there would be a sharing arrangement on the profits, plus a deal calling for borrowing a Hollywood star, and an agreement on a subsequent film on similar terms.

Basic idea of the plan is to offset part of the heavy taxation that would otherwise be levied on a lump sum purchase price. The star-

(Continued on page 12)

TOM PAINE DUE FOR TRIPLICATE REVIVAL

A third script dealing with the life of Tom Paine is being mulled for Broadway presentation this season, which will represent something of a record should the trio of plays reach the production stage.

Latest of the Tom Paine plays under consideration is that written by Harold Lenz and Nathan Mayer, with Emil Friedlander, the theatrical costumer, and Eddie Dowling both reported interested in putting it on. Also skedded for early Broadway production is the dramatization of the Howard Fast novel, 'Citizen Tom Paine,' while Elmer Rice's contemplated script of the Revolutionary patriot is being held up until his most recent play, 'A New Life,' currently being tried out in Baltimore, is launched on Broadway by the Playwrights Co.

Mex Shows Burlesque Los Angeles Zooters

Mexico City, Sept. 1.

Two 'Pachuco' shows, burlesquing the Los Angeles zootsuiters, are touring the provinces.

Poco Miller, well-known ventriloquist, heads a cast of 50 of 'Pachuco Authentics' now showing at Guadalajara. At San Luis Potosi, the 'Pachuco Revue' is playing to crowded houses, after a successful debut at Monterrey.

Some of Mexico's leading performers are taking part in the productions, including Benito Olarte, Martha Tirnana, Diand and Ethel Macklen, Gaby Macias and Rosita Carvallo. First of the Pachuco shows, 'Maximo Pachucos,' played to big houses in Mexico City. Cast was headed by Robert Soto, one of this country's best known comedians.

Todd Coasts In 'n' Out

Hollywood, Sept. 7.

Mike Todd planed into town and back to New York after a few hours of huddling with execs on the 20th-Fox lot, chiefly with Irving Starr, about the film production of 'Something for the Boys,' one of Todd's Broadway shows.

While in town Todd disclosed that 'Naked Genius' will open in Boston next week and that everything is riding smoothly in 'Mexican Hayride,' another musical slated for an early opening in New York.

Benny's Air Return Set Back 1 Wk. By His H.O. On Overseas USO Tour

Jack Benny won't return to the air until Oct. 10, although the new season's program was scheduled to tee off on Oct. 3. Date was put back because of Benny's decision to remain overseas an additional week to entertain Yank troops.

As a result of the switch, 'Those We Love,' which occupied the Sunday night 7-7:30 NBC slot during the summer, will remain on the extra week before moving up to the 2-2:30 afternoon spot.

Although extensive preparations were made by NBC for the scheduled Benny shortwave broadcast from Cairo, Egypt, last Tuesday (31), atmospheric conditions prevented contact with the comedian and his troupe, which includes Wini Shaw, Larry Adler and Anna Lee. A half-hour show had been skedded. Because of the remote areas into which the Benny troupe is traveling, no further shortwave pickup will be possible.

VARIETY
Trade Mark Registered
FOUNDED BY SIME SILVERMAN
Published Weekly by VARIETY, Inc
Sid Silverman, President
154 West 46th St., New York, 19, N. Y.

SUBSCRIPTION
Annual.....$10 Foreign.....$11
Single Copies.....25 Cents

Vol. 151 No. 13

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DAILY VARIETY
(Published in Hollywood by Daily Variety, Ltd.)
$10 a year—$12 foreign

Harmon Is Army's No. 1 'Poison Guy' In Scrap Releasing Censored Reels

Washington, Sept. 7.

WAC coordinator Francis Harmon has been moved up to No. 1 'poison guy' for Army Pictorial and Public Relations, where officers claim he has unfairly put them on a spot on charges of withholding good newsreel material.

Starting Sept. 1, Army-censored newsreel footage shipped to the reel companies began carrying data on the exact number of feet eliminated, as well as the type and locale of the deleted subject, to give the reel editors an accurate idea of what was cut. That was the latest development in the scrap which has been waging for months between the Army and the reel companies.

Harmon brought the situation to a head fortnight ago, at a meeting of eastern exhibitors when he openly appealed to WPB chairman Donald M. Nelson and Palmer Hoyt, head of the OWI domestic branch, to work out on the Army and get release of realistic action shots of the war for the newsreels. Harmon claimed that the American people could only wake up fully to what was going on if they could see shots of American casualties and not merely pix of Yanks riding jeeps and dispensing cigarets to natives.

Reel companies and overseas cameramen for the newsreel pool had previously complained that the Army was censoring their best footage and that there was a roomful of censored stuff being held up.

Then, last week, President Roosevelt went into a huddle with OWI chief Elmer Davis, and high War and Navy Department reps. Out of this has developed a more liberal policy, with the Army lifting certain of its previous bans, such as the showing of American dead in battle, and motion pictures of the operation of the 'bazooka,' sensational light anti-tank weapon. Result is that some footage, heretofore held up, will now be released.

What got under the skin of the Army men were the charges—on which they blame Harmon for 'constantly griping to government heads'—that they were holding up a roomful of good newsreel stuff shot by the pool cameramen.

The 'roomful of censored films,' said one Army spokesman, 'is actually contained on one small shelf in the Pentagon Bldg., and being held back for security reasons.

'The Army has nothing to hide,' the spokesman continued. 'It is only accidental that the full report of how much the Army had to cut from the complete footage has not been given in the past. From now on, every editor will know just how much is being withheld. No industry spokesman will be able to go to government heads to complain.'

The Army film censors who have taken the rap have been men who were merely carrying out the policy set by others.

N. Y. NEWSREEL STAFFS DEEPLY HIT BY DRAFT

Despite talk about essential classification, both from the Selective Service in Washington and WMC, newsreel staffs in New York are being slashed to skeleton crews by drafting of men under 38 years old. Nearly every one of the five reels has lost two or three technical men in the last few weeks, with others slated to be inducted this week. Cutters, librarians and editors have been swept up in the new draft call-up, including married men in some instances.

Situation is not exactly unexpected by newsreel executives who long have felt that most of their key men eventually would be called to the colors or some type of war service. Cameramen with the important N. Y. offices thus far have been little effected because nearly all are over 38 years old.

Acad's Nominations

Hollywood, Sept. 7.

Nomination slate for Academy Board Governors contains 54 members. Election to be held by mail ballot later this month. Also coming up for vote will be amendment to by-laws taking in three new branches—music, short subjects and public relations.

Currently made up of actors, directors, writers and producers.

Gentleman Rider

Hollywood, Sept. 7.

Roy Rogers is no longer a western actor, although he still rides his horse that-away through the same old canyons. His pictures are known at Republic as 'Roy Rogers Specials' or 'Roy Rogers Premieres,' but never as westerns.

Studio has upped the budgets and is booking the expensive gallopers into metropolitan first-run theatres where hoofbeats have seldom been heard. M. J. Siegel has taken over their production, with Harry Grey as associate producer.

WMC Pressuring Key Theatre Men

Intensified pressure from Selective Service officials on theatre managers and other key theatre personnel to go into war industries or face induction is reported throughout the country, as result of the most recent War Manpower Commission announcement adding to the list of non-deferrable occupations.

While theatre operators are still in the so-called 'twilight zone,' not being classified as either essential or non-deferrable, the recent WMC move, placing entertainers, agents and others in show business in the non-deferrable group is being broadly interpreted by numerous boards as embracing theatre managers with many of the latter being told to go into war plants or other 'essential' activities.

Theatre execs have never claimed exemption from military service for personnel coming under the Selective Service eligibility regulations but have sought protection from raiding by other industries. Contention by exhibitor leaders has been that if a man is not being called into the armed forces then he should not be forced out of the theatre to go into another industry.

Problem, which first arose several months ago, was adjudicated at that time in favor of show business when Paul V. McNutt said that theatre personnel could not be forced into other jobs. Last week, however, McNutt, in response to queries by an exhibitor delegation, stated that he did not consider theatre personnel 'essential' and no general ruling regarding their status has been made.

In recent weeks a large number of key personnel in theatres have been told to get into war plants.

Studios Hit Also

Washington, Sept. 7.

War Manpower Commission officials said Monday (5) they 'assumed' that motion picture production would be placed in the second classification under Saturday (4) night's directive on the west coast manpower situation.

This means that the studios will be allowed to maintain their present level of employment but not to expand. On the other hand, when they lose carpenters, electricians and similar technicians, they will not be able to obtain replacements until after the needs of the shipyards and aircraft factories are taken care of.

The drastic order of last Saturday, issued by James Byrnes, director of the mobilization, may be spread over most of the country by the first of the year, if a 90-day trial period on the Coast works out well. Thus, in many cities, show business would be hard hit to make any replacements since it would have to wait until after the war factories got all the men they wanted.

Manpower Commission also tightened up today on its restrictions affecting non-deferables—a classification hitting many branches of the amusement world. WMC ruled that there can be no 'periods of grace' for draft registrants in this group after Oct. 15. Also non-deferable fathers can be drafted ahead of that date if their number comes up in regular order, even they are waiting to get an essential job.

Stories about
SHOW BIZ AT WAR
and
BACK THE ATTACK
on Page 17

Ship of Chance Sails

Hollywood, Sept. 7.

Writers are scraping the rust off 'Star of Holland,' tale of a gambling ship, for November launching at 20th-Fox.

Story was once slated as a Ben Hecht production but was placed on the inactive list when he left the studio. Erskine Caldwell and Joe Eisinger are giving it a new paint job.

VANDALS STIR NEAR PANIC

Philadelphia, Sept. 7.

A near panic was caused among more than 150 persons, most of them children, during a matinee at the Wayne, a Germantown nabe, Sun. (5) when a loud explosion roared up near the rear exit door.

Many of the moppets began rushing for exits and a dangerous situation was developing until Joe McPhillips, manager, and Ella Maher, cashier, took charge and quieted the crowd.

Investigation by police showed that a crude bomb had been planted outside the theatre door. It had been made by filling a short piece of lead pipe with black powder and attaching a fuse. However, since the pipe wasn't sealed at either end, the force of the explosion wasn't great and only slight damage was caused.

McPhillips told police he believed the 'bomb' was planted by a group of vandal-minded kids whom he had to eject and bar from his theatre recently.

Pix Salesmen Hope Gas Shortage Will Ease In Time for New Selling

Seriously handicapped recently in trying to keep their cars rolling due to inability to get gas, even if willing to deal with the black marketers, film salesmen are in hopes that the promise of adequate petrol supplies shortly will eventuate, especially since the new film season of 1943-44 is at hand and accounts will have to be covered with more frequency. This is particularly true of companies that have stalled on discussing deals but are now ready to get into high gear on selling.

Not only have the film peddlers suffered from rationing under the coupons they are permitted to have, but the lifting of the pleasure-driving ban last week complicated the problem since people stormed stations immediately and drained the pumps, many of them getting out their cars with a view to using them over the Labor Day weekend. Many film salesmen were reported to have been grounded in N. Y. the entire past week, while others got stranded when on out-of-town calls.

Some sellers may be buying black market gas but generally they are wary about doing that because of trouble in making explanations when it comes to having speedometers checked. During the past week it was reported some station owners were getting as much as $1 a gallon for the gas they had on hand.

Although it was expected the rations on gas for business driving would be increased, there has not as yet been any official indication of a boost in allowances. The film industry, among others, has been pressing the Office of Price Administration for some time for additional coupons but with no success.

A Primitive Start

Hollywood, Sept. 7.

First co-producer job by Michael Fessier and Ernest Pagano under their new contract with Universal will be 'Her Primitive Man,' now in the writing mill.

Pair recently wound up their old pact as a scripting team with completion of the screenplay on 'The Merry Monahans.'

What, No Coupons?

Hollywood, Sept. 7.

Top spots in Paramount's forthcoming collegiate musical, 'You Can't Ration Love,' go to Betty Rhodes and Johnny Johnston, both of whom will continue with their radio activities.

Lester Fuller directs 'Ration,' with Michael Kraike as producer.

BACK THE ATTACK!

B&K Dropping Stage Shows From Chicago Theatre for 'Army' Run

In an unusual move designed to permit for the highest possible percentage turnover to the Army Emergency Relief Fund through the elimination of any added costs, Balaban & Katz has notified Warner Bros. it will drop its stage show when 'This Is the Army' opens at the vaudfilmer Chicago theatre, Chicago, on Sept. 23. The opening will probably be on a subscription basis, with details now being worked out by a citizens' committee headed by Mayor Edward J. Kelly.

Move, which will mark the first time the ace B&K house has dropped its stage-show policy, was made as a voluntary gesture, although WB execs and Army Emergency Relief officials are hopeful it will set a precedent for other vaudfilm houses throughout the country in which 'Army' will be booked. The B&K Chicago is the first vaudfilm house to get 'Army.'

While it's not definite as yet, it's possible the house may retain a line of girls during the engagement for the brief staging of a patriotic-motif prelude to the picture.

It's proposed to run 'Army' at the B&K flagship for four weeks and then move it over to the Apollo for an indefinite run.

Warners denies it is stipulating that all vaudfilm houses drop their stage shows for the 'Army' booking, claiming the move in each instance will be a purely voluntary one. 'Army' deals call for a 50-50 split on the gross, except in cases of special preems, when Army Emergency Relief gets 70% and the exhibitor 30%, with the exhibs in some instances even agreeing to turn over their 30% to the Army fund.

No Time-Out at Disney

Hollywood, Sept. 7.

Absenteeism is practically nonexistent at the Walt Disney studio, although the footage is 10 times that of last year, as a result of increased production of Army and Navy training films.

Absences during the last six months, according to Disney payrolls, average only 11 employees out of a total of 775.

All Pitt Biggies Now Upped to 60c

Pittsburgh, Sept. 7.

General scale tilt has lifted top at all first-run houses in Golden Triangle to 60c, a raise of around 3c over previous high. Previously it had been 55, with tax extra; now the 60c includes the tax.

Fulton, only indie operation in downtown, and operated by Shea circuit, started it all when house reopened early in July with 'Coney Island' and ran the picture for five weeks at 60c. At that time, with Fulton jumping, it was felt that other theatres would follow suit, but Penn, Warner, Harris, Ritz and Senator continued even after that with old scale, charging the 60c only on Saturdays, Sundays and holidays.

Couple of weeks ago, however, remaining five went up, too. Stanley charges same when it plays pix only, goes to 75c top for stage shows. Morning price all over also raised, from two bits, plus tax, to straight 30c.

Seattle's 65c to 75c

Seattle, Sept. 7.

Hamrick - Evergreen first run houses, and John Danz's Palomar (Sterling), admish evenings upping from the present 65c to 75c. Jensen-von Herberg's Liberty will stick to its present tariffs for the time being at least.

Says John Hamrick: 'We studied this a long while. Our operating costs have gone up. The advance is less than anything else has gone up in price since the war started. We think that the level we are holding to is moderate.'

Matinee prices continued unchanged at 30-40c. The 75c price starts daily at 5 p.m., and prevails Sundays and holidays.

No price raise at present contemplated in Spokane or Tacoma, though both towns are full-up with war workers, and affected similarly to Seattle and Portland, but much smaller in population.

Par Won't Salve Legion On 'Stalingrad' Despite 'B'

Paramount will make no cuts on 'The City That Stopped Hitler—Heroic Stalingrad,' which opened at the Victoria, N. Y., Saturday (5), according to a Par official who points out that it's a factual film and is a true account of war conditions on the Russian front.

The Legion of Decency, which lately has been jumping on pictures, gave 'Stalingrad' a 'B' rating, which makes it objectionable in part for adults as well as children. Legion placed it in this category on the ground it incites to hatred and is extremely gruesome.

Produced in Russia by official Soviet war photographers, picture was brought to this country by Artkino and purchased from latter by Par.

Strayer Exits 'Blondie'

Hollywood, Sept. 7.

Frank Strayer wound up his two-picture contract as producer-director of the 'Blondie' series at Columbia and checked off the lot.

Series will be continued with another producer-director, still to be named.

PICHEL'S PAR CHORE

Hollywood, Sept. 7.

Irving Pichel's outside picture on his 20th contract will be Paramount's 'And Now Tomorrow.' Yarn is Rachel Field's best seller.

BUY EXTRA BONDS!

3 NON-METRO PICTURES IN A ROW FOR N. Y. CAP

The Capitol, N. Y., which formerly played few outside pictures, being a long-established showcase for Metro product, will be closed to pictures of Metro for some time as result of deals just made. In addition to 'Johnny Come Lately,' which was bought from United Artists and will open Sept. 23, the theatre has closed for 'Phantom of the Opera' (Universal) and, following that film, gets Columbia's 'Sahara.'

Cap on Aug. 18 finished a eight-week run with UA's 'Stage Door Canteen.'

Roadshow 'Desert Song'

Hollywood, Sept. 7.

Warners' high-budget Technicolor picture, 'The Desert Song,' will be released as a roadshow with a heavy exploitation campaign in newspapers and magazines.

Studio execs consider the film timely in title and locale, with a North African background.

Then Sleeps It Off

Hollywood, Sept. 7.

Paramount assigned Ralph Murphy to direct 'The Man in Half Moon Street,' a Walter MacEwen production featuring Nils Asther.

Following completion of the film, Murphy moves to New York to direct a stage play, 'Sleep It Off.'

L.A. to N.Y.

Louise Albritton.
Jean Darrell.
George Evans.
Ben Goetz.
Ben Kalmenson.
Jack Kapp.
Marty Lewis.
Sinclair Lewis.
Al Lichtman.
Louis B. Mayer.
Robert Paige.
Leonard Picker.
Terry Ray.
J. Robert Rubin.
Mary Roche.
William Saal.
Victor Saville.
George Sherman.
Adela Rogers St. John.
Mike Todd.
Sonny Tufts.
Herbert J. Yates.

N.Y. to L.A.

Theron Bamberger.
Scoop Conlon.
Samuel Grafton.
Axel Gruenberg.
Phyllis Perlman.
Mark Sandrich.
William Thomas.
Sam Vorzimer.

MAY CURB THEATRE POOLS

As With Mellett's Successor, Gov't May Have to Draft Theatre Expert

Washington, Sept. 7.

Palmer Hoyt, chief of the Office of War Information's domestic operation, said Monday (6) he has narrowed down the field of film industry men to two or three from whom he expects to get a successor to Lowell Mellet as head of the OWI moving picture bureau. Hoyt, just back from the Cox Committee sessions in N. Y., said he hoped to announce an appointment within a week.

Meanwhile, WPB office of Civilian Requirements has failed in its effort to obtain H. J. Griffith, co-head of the Griffith Bros. Oklahoma theatre chain, as its expert on theatre equipment. Griffith has turned down the bid.

George McMurphy, chief of the OCR Amusement Section, said he has been in contact with the WAC to obtain an industry man for the post, but he was not too optimistic about the outcome. He has been dealing with Arthur Newmyer. McMurphy said he had a number of lines out, but there are no prospects at the present. Failure to obtain a theatre specialist is holding up proper operation of the new unit.

Should the industry fail to put a candidate forward, McMurphy may have to do what Palmer Hoyt is doing—draft a man for the job. McMurphy is having exactly the same experience that Hoyt had when he asked the film industry to provide a successor to Mellett. Leaders could not agree on a man.

Indies Stepping Up Prod. Costs

Predicated on the unprecedented market today for the higher-budgeted pictures which, it's generally estimated by the industry are good for nearly twice the grosses as they were a year ago, indie producers who in the past seldom ventured beyond the $300,000-$400,000 ceiling figure on a single production are gearing their programs into the $1,000,000 product field on a wide scale.

The smaller indie producers, as in the case of the majors, find that the demand for quality and higher-budgeted pix today is relegating the lower-budgeted product into less and less prominence, with the resultant switch in plans on their 1943-44 films.

Case in point is that of Edward Small, who has pencilled in six pictures at an average cost of $1,000,000 each, representing an overall new high for Small productions. Among these will be one historical yarn which has been budgeted at $1,500,000. Latter is 'Cheliostro,' costumed biographical film dealing with the pre-French Revolutionary figure. Small is currently negotiating for one of two top male names he has in mind for the lead.

Others on the Small production list include the filmization of Robert Trumbull's novel, 'The Raft,' budgeted at approximately $1,000,000; filmization of Booth Tarkington's new novel, 'Kate Fennigate,' which Small recently purchased for a price said to exceed $50,000; a musical and two other stories to be selected from 17 properties. One of these may be 'The Life of Rudolph Valentino,' production of which has been held up because of casting difficulty. Small may also do 'Two Years Before the Mast.'

Harry Kosiner, associate of Robert Riskin in the OWI Overseas Film Division, checked in Wednesday (1) as Small's eastern representative.

Bogeaus On the Bridge

Hollywood, Sept. 7.

Ben Bogeaus bows as a producer for United Artists with 'The Bridge of San Luis Rey,' Thornton Wilder's Pulizer prize-winning novel, now coming up for its second filming.

Rowland V. Lee directs, starting Sept. 13. Only player cast to date is Louis Calhern.

Producer Wants His Coin

Los Angeles, Sept. 7.

George J. Roney, assistant producer, filed suit for $3,000 against Dr. Eugene Frenke, Rabinovitch Picture Corp. and United Platers Productions, charging breach of contract.

Plaintiff declares he was hired for 10 weeks at $300 a week as assistant producer and technical advisor on the picture, 'Girl From Leningrad.'

WB Retires All Its Pfd. Stock

Retirement of all Warner Bros. preferred stock, amounting to 99,397 shares, last week (Sept. 1) not only is viewed in financial circles as a big step in corporation's simplification program, but is being reflected in more interest in the future of the common shares. There is even talk of this simplification paving the way for common dividends if earnings stay at the current high rate. No common dividends have been paid since 1932.

Warners' preferred was redeemed at $89.65, including some $34.65 in dividend arrears. Fact that the corporation has virtually cut its funded debt in half during the last decade is rated a favorable factor. One thing which always has precluded a common divvy payment in the past has been the large sums past due on the preferred. With this out of the way, the principal stumbling block is the large number of common shares outstanding, being well over 3,000,000. This, of course, means a huge outlay even if a small divvy melon is cut.

However, the fact that Warners was able to show $1.46 per common share in first 39 weeks of its current fiscal year, an improvement over a year ago, despite a vast outlay for taxes and special fund set up to cover losses from sale of real estate, is indicative of how high earnings are running today.

SEE U'S $2,600,000 NET PROFIT FOR 39 WEEKS

Although Universal profits before Federal income and excess profits taxes are expected to run near $7,500,000 for the first 39 weeks ending the last of July, net profit after all charges and tax writeoff is likely to be pared to approximately $2,600,000. Net profit, after all taxes and charges are reported, is running about the same as a year ago but U may swell its total figure for the first nine months from coin received from the foreign market, something not done in 1942 at this time.

Universal winds up its fiscal year around Oct. 31, corporation showing $1,798,942 net after all charges and taxes for the first 26 weeks ended May 1, provision for taxes being around $3,312,000.

WPB OKS BLDG. OF NEW BLANK MEMORIAL HOSP

Des Moines, Sept. 7.

The WPB has given permission for the erection of the $125,000 Raymond Blank Memorial Hospital for Children here, to be adjacent to Iowa Methodist hospital. The government order will give the hospital priorities on materials, and it is expected the building will be started immediately.

The hospital is a tribute by Mr. and Mrs. A. H. Blank to their son Raymond, who died of a heart attack last March. Mr. Blank is head of Tri-States Theatre Corp. and Central States Theatres.

D. C. MULLS CUT IN CHAINS' SIZE

An end to poor operation of theatres by any of the major producer-distributor chains is understood one of the conditions which Department of Justice officials are considering in current negotiations with consent decree companies. Original bill of complaint filed in July, 1938, in New York referred specifically to 'pooled theatres' in three situations—St. Paul, Minn., Pittsburgh and Cleveland—and noted there were others too numerous to mention.

Key situations with two or more affiliated first runs in which booking is handled via pooling arrangements include Baltimore, Cleveland, Denver, Detroit, Indianapolis, Providence, Kansas City, Los Angeles, Louisville, Memphis, St. Louis, Minneapolis, Omaha, Pittsburgh, Portland, St. Paul, San Francisco, Seattle and Washington, D. C.

Move to end pooling, if made effective, would indirectly reduce the size of the chains, an objective which the Department of Justice is also aiming at, from accounts. This might also involve limitation of chains to operation of certain classes of theatres which would have a minimum squeeze effect upon neighboring independents.

Still under consideration by the Department of Justice is an interim agreement with the consent companies. Will Hays, president of the Motion Picture Producers & Distributors of America, was in Washington last week on business believed in connection with the current negotiations.

Provisos

Reported that among proposals being studied by the Department are that there is to be no limit on the number of pictures to be offered for sale at any one time; that the flat or percentage terms are to be definitely designated for each film at time of sale instead of after the picture goes into release; and that there should be no change in price or terms except by mutual agreement between exhibitor and distributor.

Another condition being examined by the department is that whereby companies owning theatres may play product under certain terms and conditions not available to independents. In some cases a film is tradeshown in a key theatre, under current consent-decree terms, for an indefinite period before being offered to other accounts. Contention has been that this, in effect, results in extra protection for the producer-distributor theatre.

That the consent decree will not be continued in its present form following expiration of the three-year trial period on Nov. 20, is regarded as virtually certain in trade circles where, it is believed, the likely course to be followed by the Department of Justice, with approval of distributors, will be drastic modification together with expansion of arbitration machinery.

Unless the decree is rewritten to suit exhibitors who, in great numbers, have and continue to complain about its present features and lack of adequate relief, it is expected that demand will be made upon the D. of J. to reopen the suit. While the number of exhibs who have always favored divorcement of theatres among major distribs is relatively large, the desire for a better decree and amplified arbitration provision is thought to be much stronger and will prevail in the end. Moreover, observers are of the opinion that the Big Five—Metro, Warners, Paramount, RKO and 20th-Fox—will be willing to make concessions in order to escape the possibility of ultimately being divested of their theatre interests.

However, pointed out in informed circles that the D. of J. may not be too demanding in the way of concessions since, unofficially, it is reported as reluctant to go ahead with the anti-trust suit out of which the decree grew. One of the principal reasons for this, aside from New Deal recognition of the war job the picture industry is doing, is declared to be the fact that the anti-trust

(Continued on page 23)

Metro Execs Converge From H'wood And London on N.Y. for Postwar Plans

Group of top Metro execs, representing Coast, New York and British offices, are scheduled to meet in New York this week for huddles on far-reaching postwar production and distribution plans abroad.

Among those to attend the confabs are Louis B. Mayer, Al Lichtman, Sir Alexander Korda, Nick Schenck, Ben Goetz and Sam Eckman, Jr., Metro's managing director in Great Britain.

Mayer and Lichtman are scheduled to arrive in N. Y. today (Wednesday). Goetz, currently in New York, is planning to leave for England shortly, with Korda following later this fall.

Eckman, now here for homeoffice confabs, has not visited the U. S. for nearly five years. His report on current distribution problems in Britain likely will be laid before foreign department toppers and other N. Y. execs. Eckman is expected to stay in the U. S. for around six weeks.

Mayer and Lichtman stopped over in Chicago en route from the Coast.

Litter of Letters

Hollywood, Sept. 7.

Life is a bowl of alphabet soup in Hollywood these days, with numerous independent companies known by their initials. MGM, RKO and UA are long established in the industry and now there are PRC, PCA and PA, meaning from left to right: Producers Releasing Corp., Producers Corp. of America and Producing Artists.

RKO's $1,500,000 Profit for 2 Mos.

Net profits for RKO Radio Pictures for the third quarter, ending Sept. 30, are heading for the highest mark in the company's history. The RKO film subsid showed profits of approximately $600,000 for July and around $900,000 for August, total of $1,500,000, before taxes. Picture company profits for one single week in August reached over $400,000 before taxes.

Earnings for the first two months of the third quarter do not include proceeds from either 'Behind the Rising Sun' or the bulk of the rentals from 'Mr. Lucky.'

Reported that, taking into account the favorable RKO cash position, company has bought around $1,000,000 of tax anticipation bonds.

Indications are that funds will be available for payment of the full $6 dividend on RKO preferred for this year. Possibility of some action with regard to arrears has also been discussed at various times.

MORROS-EAGLE $150,000 STORY GIFTS FROM 20TH

Hollywood, Sept. 7.

Departure of the Boris Morros-S. P. Eagle producer team from the 20th-Fox lot carried with it a gift of story properties on which the studio had spent better than $150,000. Understood the studio paid $30,000 for 'The Snow Is Red' and expended $100,000 on treatment writing of 'Grand Street Boys' and the rest on 'Carnegie Hall,' all of which the pair took with them when they left the lot, separately.

Morros, producing individually, will make 'Grand Street Boys' as his first for United Artists. Eagle has not announced his future production activities.

PIX HIRE WORKERS JUST TO HAVE THEM AROUND

Hollywood, Sept. 7.

Technicians are so scarce in the film industry that the major studios are abandoning the daily wage scale and hiring workers by the week, whether they do a week's work or not. Idea is to have the men ready for work when needed.

As for unskilled laborers, Studio Utility Employees Local 724 has standing orders to hire anybody who can walk.

Marshall Lights Bonfire

Hollywood, Sept. 7.

George Marshall draws the director task on 'Incendiary Blonde,' Betty Hutton starrer, slated to start early next month at Paramount.

Marshall's last pilot chore on the lot was 'And the Angels Sing.'

No Day Dreamer

Hollywood, Sept. 7.

Paul Muni starrer, 'At Night We Dream,' will be directed at Columbia by Richard Wallace.

Recently Wallace piloted the Columbia picture, 'My Kingdom for a Cook,' still awaiting release.

U. S. Workers' Big Earnings Key To Show Biz Upbeat

Washington, Sept. 7.

Real underlying reason for the sock entertainment biz this year is contained in some astronomical figures announced over the weekend by Commerce Secretary Jesse Jones.

Individual payments to individuals for the first seven months of this year—wages, salaries, dividends and interest, royalties, etc.—amounted to $78,913,000,000, which is 27% greater than during the same period of 1942. Wage and salary portion alone was 31% higher than for the first seven months of 1942.

As for the record-smashing summer biz, individual payments for July were 22% over July, 1942. August figures are not yet available but are running about the same.

It is interesting to note that the wage and salary earners did almost twice as well in the first seven months of 1943 than for the same period in the boom months of 1929.

N. Y. Par's RKO Film In Order to Sidestep Colbert Vs. Colbert Pix

Though loaded with product under a backlog that is extensive, Paramount has gone outside to buy a picture for its own flagship, the N.Y. Paramount, with a view to avoiding conflict of film with the same talent. Par theatre department has closed a deal with RKO to play 'A Lady Takes a Chance,' which will open Wednesday (15) following current engagement of 'Let's Face It.'

Company made this deal so that it could shove 'No Time for Love' back on the schedule, reason being that this picture stars Claudette Colbert. Par wanted to avoid conflict with its own 'So Proudly We Hail,' also with Miss Colbert, which starts at the Music Hall, N. Y., tomorrow (Thursday).

Additionally Par wants to space two other pictures which include Dick Powell in the cast, 'True to Life' and 'Riding High.' As result, 'Riding High' will probably be held up for some time, though completed. 'True to Life' will come into the N. Y. Par following engagement of 'Lady Takes Chance.'

Sez 'Mr. Big' Thefted

Los Angeles, Sept. 7.

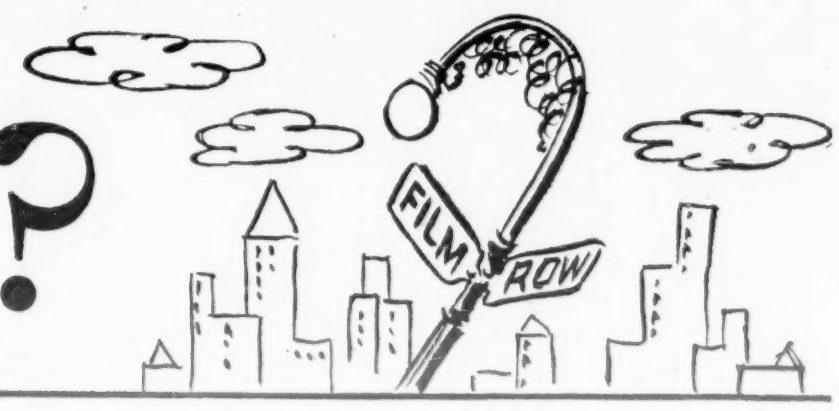
Arthur Sheekman and Margaret Shane, writers, filed suit for $50,000 in Superior Court against Universal Pictures, charging theft of the title 'Mr. Big.'

Authors declare they wrote a stage play under that tag in 1939.

What's the talk of the

This ad is running in key city newspapers throughout the nation.

the TRADE?



That tremendous "CLAUDIA" *business!* The smash openings in San Francisco, Miami, St. Louis, Philadelphia, Los Angeles, Detroit, Cincinnati! *The walloping holdover gross in Omaha!* ★ ★ ★ ★

VARIETY
"Co s! Woolley, Fields rfect mates!"

MOTION PICTURE DAILY
"20th has a winner in this!"

THE FILM DAILY
"Superb comedy! Heeded for heavy takes! Woolley, Fields, superlative team! One of 20th's biggest grossers of the year!"

BOXOFFICE
"Sheer delight! Should be unusually popular and profitable!"

The raves that greeted Monty Woolley and Gracie Fields in "HOLY MATRIMONY"! The boxoffice reports from situations large and small which are making the trade paper predictions come true!

The amazing five weeks at the Roxy (N. Y.) of "HEAVEN CAN WAIT"! The things it's doing around the country! The way it's toppling "Hello, Frisco, Hello" and "Coney Island" records!

The GREAT HITS being delivered! The GREAT PRE-SELLING job being done! By the Industry's No. 1 COMPANY...

20th CENTURY-FOX

Par Would Guarantee 12½% Profit On 'Bell Tolls' If Bought 70-30

Selling 'For Whom the Bell Tolls' on a 70-30 basis, Paramount has closed with Loew's for several deluxe houses starting with the Palace, Washington, Sept. 15 and continuing with others on Sept. 30. Meantime, the company has numerous other deals in work but is reported meeting with some opposition due to the rental of 70% asked. However, Par is willing to guarantee a profit of 12½% on any engagement where doubt may be raised as to the possible outcome at the boxoffice.

Charles M. Reagan, general sales manager for Par, is personally supervising the selling of 'Bell' and himself has made several trips out of town to discuss circuit deals. 'Bell' is now playing in only four keys, New York, Chicago, San Francisco and Los Angeles, in the last-mentioned city in two theatres.

UA's Cagney Deal

United Artists, which sold 'Johnny Come Lately' to the Capitol, N. Y., for opening there Sept. 23, has closed with Loew's for playing of the Jimmy Cagney starrer in 28 key houses later this month and in October, also the Warner circuit.

The Butterfield circuit in Michigan, in which Par is interested, has set a deal for Republic's 1943-44 product. James R. Grainger, president of Rep in charge of sales, together with associates, closed the contract with E. C. Beatty, prez of Butterfield.

FILMS TAKE A CUT (BY EDITORS) AT RKO

Hollywood, Sept. 7.

Film editors at RKO are working at top speed with six productions in the final cutting stages and seven more getting preliminary clipping while still before the lenses.

Completed films are 'The Iron Major,' 'Government Girl,' 'Ghost Ship,' 'Around the World,' 'Gildersleeve on Broadway' and an untitled John Auer production. Still in the shooting stage are 'Tender Comrade,' 'Curse of the Cat People,' 'Dangerous Journey,' 'Higher and Higher,' 'Revenge,' 'Rookies In Burma' and 'The Falcon and the Co-eds.'

D. C. Variety Club's Fete For Allied Ambassadors

Washington, Sept. 7.

Ambassadors of allied nations will be guests of the Variety Club of Washington next Monday (13) at a luncheon at the Willard Hotel to our 'Conquered—but unconquerable—Allies.'

Following representatives of the Nazi invaded countries will attend: Ambassador Count Robert van der Straten-Ponthoz, of Belgium; Ambassador Jan Ciechanowski, of Poland; Minister Baron W. van Boetzelaer, of the Netherland; Ambassador Constantin Fotitch, of Yugoslavia; Ambassador Cimon P. Diamantopoulos, of Greece; Minister Vladimir Hurban, of Czechoslovakia; Minister Henrik de Kauffman, of Denmark; and Minister Hugues Le Gallais, of Luxembourg. Ambassador Wilhelm Munthe de Morgenstierne, of Norway, will be toastmaster.

Co-chairmen of the luncheon for the Variety Club will be Nathan D. Golden and Alexander Sherman.

Perfect Celtic Combination

Hollywood, Sept. 7.

Universal assigned Frank Ryan, one of its top directors, to pilot 'Patrick the Great,' studio's high-budget picture starring Donald O'Connor.

O'Connor is currently busy with 'The Third Glory' and will make 'The Merry Monahans' before starting in 'Patrick.'

Boss of the Pilots

Hollywood, Sept. 7.

Supervising director is the new post assigned William Beaudine by Katzman-Dietz Productions at Monogram.

Beaudine, who has directed several Katzman-Dietz films, will function as overseer of all the company's pilots.

COL. LEVINSON RESIGNS

Hollywood, Sept. 7.

Col. Nathan Levinson, technical executive at the Warner studio, has resigned as v.-p. of the Motion Picture Academy of Arts & Sciences.

He resigned 10 days ago from the Motion Picture Research Council.

An Old Sleuthie by Now

Hollywood, Sept. 7.

Warner Baxter starts his second role as detective lead in Columbia's 'Crime Doctor' series next week with Rose Hobart as femme topper.

Picture will be filmed at the Darmour Studios with Rudy Flothow producing and Eugene Ford as director.

WB SELLS LAND, NET LOSS FIGURED AT 900G

Warners has disposed of several land properties, bought between 1920 and 1930 for use as theatre building sites, in view of wartime building restrictions and the current tax situation. This was revealed after the company's nine-month financial report showing $4,500,000 provision for losses on fixed assets sold subsequent to last May 29, report pointing out that tax benefits accruing from this provision are reflected in provision for Federal income taxes and, accordingly, in the reserve for Federal income taxes. Loss on these sales consequently are figured at $4,500,000, being deducted from income account for the nine-month period.

However, this does not actually represent this much writeoff because around 80% of the amount, if not deducted from income, would have gone for excess profits taxes. Consequently, the net loss to the corporation really is figured at only approximately $900,000.

Understood that the company was not using the land and saw no immediate prospect of making use of the various parcels. Hence, the decision to sell and write off the loss rather than pay the heavy tax outlay.

Warners' Foreign Buy

Warners last week added a fifth theatre property to its expanding list in the foreign field. Company purchased a large, centrally-located site in Alexandria, Egypt, but development will likely await the end of the war.

In the past year, Warners has acquired properties in Mexico City, Sydney, Cairo and Lima.

Levy, Judgeship Choice, Was MPMO Legal Aide

Matthew M. Levy, for whom a nomination to the supreme court bench has been filed by the American Labor Party, was for many years attorney for Local 306, Moving Picture Machine Operators of N. Y. on an annual basis at a fixed salary. He was ousted from the union as counsel by Herman Gelber when the latter became president nearly two years ago.

Levy's nomination for the supreme court justiceship this fall, in opposition to Magistrate Thomas A. Aurelio following scandal linking Aurelio to a gangster, was made with the approval of Samuel Seabury and other lawyers.

WB's 4 in October

Originally scheduling only two pictures for September release, Warner Bros. has increased it to three new features plus reissue of 'The Oklahoma Kid.' Trio of new ones is 'Watch on the Rhine,' 'Murder on the Waterfront' and 'Thank Your Lucky Stars.'

In addition to six Dick Foran westerns made several years back which the Warner sales force will start to sell immediately, company will offer two films in October, 'Adventure in Iraq' and 'Princess O'Rourke.' The Foran westerns start becoming available Oct. 2.

Hays, Coe East for Meet

Will Hays and Charles Francis Coe both will be in N. Y. for the fall quarterly session of the Motion Picture Producers & Distributors Assn. directors today (Wednesday). Routine matters are slated to come before the meeting.

Coe will leave for the Coast, likely after Sept. 29. Tentative meetings at which he will speak have been set for Buffalo, Sept. 28 and, Toronto Sept. 29.

BUY EXTRA BONDS!

CHEAPER 'REVENGE'

That's Koerner's Idea for Robinson's Russe Pic—Cut Nut

Hollywood, Sept. 7.

Production has been temporarily halted on 'Revenge,' Russian-themed flicker being produced by Casey Robinson for RKO, with cast of unknown (to picture audiences) players.

Understood that cost of production was running at a level considered too high, for a non-name picture, by Charles Koerner, v.p. in charge of production. He figures to trim potential negative cost by around $100,000.

Shooting script from accounts, is to be revamped in line with plans to eliminate some of the costly sequences. Cast includes Gregory Peck, newcomer, slated as male lead for Ginger Rogers (set for 'Keys of the Kingdom' at 20th-Fox), and Tama Tamarova, dancer.

No More Postponements For Chi Sextet Beyond Oct. 5, Says Kostelanetz

Boris Kostelanetz, special assistant U. S. attorney general on Friday (3) announced that he will oppose any further postponement beyond Oct. 5 of the trial of the six Chicago gangsters, charged with extorting more than $2,500,000 from the film industry. Two other defendants, John Rosselli, former West Coast collector for the gang, and Louis Kaufman, business agent of Local 244, Motion Picture Operators Union, will also be tried at the same time.

Approximately 50 subpoenaes issued for Government witnesses are returnable on that date, Kostelanetz said. Trial was adjourned Tuesday (7) till the Oct. 5 date by Judge J. Waties Waring in N. Y. Federal Court on grounds that no judge was available till then and a new jury would be coming in then.

James D. C. Murray, counsel for the six, all former members of the old Al Capone gang, is expected to seek a further adjournment of the trial. He is expected to claim that he needs more time to prepare their defense.

Two important witnesses sought by the Government have as yet not been apprehended, Kostelanetz said. They are Robert McCullough and Nicholas Avolio, former alleged Chicago hoodlums. If they are not available for the October trial date, Kostelanetz said the Government expects to go to trial without them.

The six Chicago boys are Louis Compagna, Paul DeLucia, Phil D'Andrea, Frank Meritote, Ralph Pierce and Charles Gioe, all at liberty under $100,000 bail. Rosselli also supplied his $100,000 bail. Kaufman, charged only with conspiracy, posted $25,000 bail. The mail fraud charge against seven of the extortion gang will be given a separate date for trial.

Cagney's % on WB Oldies; UA's 'Johnny' to Warners

Jimmy Cagney, whose 'Johnny Come Lately' is being sent on release this month by United Artists, begins to collect a percentage on any Warner reissues of pictures starring him commencing with 'Torrid Zone,' which WB will probably place on the market in November. Meantime, Warners this month is making 'Oklahoma Kid' available. Cagney did not have a percentage deal on that one, however, but he does on 'Zone,' 'City For Conquest' and 'Yankee Doodle Dandy.' Reported WB may later reissue 'Conquest.'

Meantime, UA has closed deal with the Warner circuit to play 'Johnny Come Lately' and is expected to start dating it shortly after the world premiere at the Capitol, N. Y., Sept. 23.

Her Fly Guys

Hollywood, Sept. 7.

Loretta Young draws two male leads, David Bruce and Phil Terry, in the Universal picture, 'When Ladies Fly.'

Film is based on a story of the WASPS, British organization of femme auxiliary flyers.

Day Comes for Marsha

Hollywood, Sept. 7.

Columbia borrowed Marsha Hunt, under Metro contract, as femme lead in the war picture, 'The Day Will Come.'

Picture is now in work, with Sam Bischoff producing and Andre De Toth directing.

Inside Stuff—Pictures

Gone from now on are all references to food rationing in scripts of Paramount pictures, due to hundreds of letters from film customers calling attention to discrepancies between dialog on the screen and arguments in the neighborhood markets. Idea is that rationing statistics may change between the time of writing and the time of screening. Recent instance was the script in 'Standing Room Only,' containing flippant remarks about the rationing of coffee, which is no longer rationed. New rule on the lot is designed to eliminate all such quips on food restrictions. They don't get laughs any more.

N. Y. Sunday Mirror of Sept. 5 devoted its entire roto magazine section to the film industry, calling it the annual 'motion picture edition.' Section tees off with photos and article, 'Shooting the War With the Signal Corps,' with art showing the part the corps plays in the war. Signed articles by Nate Blumberg, N. Peter Rathvon, Robert M. Weitman, Howard Dietz and Yarn on the coin obtained from horse operas highlight the section. Film company and theatre advertising represented about 90% of total ad lineage.

Division manager Carter Barron of Loew's is looking for 106 Washingtonians capable of spending $10,000 for war bonds to attend the premiere of 'For Whom the Bell Tolls' on Sept. 15 at Loew's Palace. These 106 bond buyers will get seats in the mezzanine. House will be sealed to bring in approximately $3,000,000. House will up scale for 'Bell' engagement with matinees listed at 75c and evenings $1.10.

Universal bought the Sinclair Lewis yarn, 'Angela Is 22,' for $30,000, wangled a picture of it and is able to make another film with the same title and story. Scripters hopped on the original plot and came up with something entirely different. Title was tentatively changed to 'Angela' and finally to 'This Is the Life,' leaving the Lewis creation intact for another start, probably with a new title and screenplay.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, referring to an explosion in the cooling system of the Peabody theatre, Memphis, recently, has issued a warning to exhibs against using substitutes for Freon.

Studio Contracts

Hollywood, Sept. 7.

Lillian Bronson's player ticket renewed by 20th-Fox.

Cara Williams' player option lifted by 20th-Fox.

Anne Rooney gained court approval of her minor contract with Universal.

Aline MacMahon inked pact at Metro.

Mimi Chandler's player option lifted by Paramount.

Snag Werris snagged a writer ticket at 20th-Fox.

Noel Neill's player option picked up by Paramount.

Frank Waldman inked Paramount writing pact.

Walter Slezak signed two-picture deal at RKO.

Julie Gibson's player ticket renewed by Paramount.

Jean Parker signed for three pictures with Pine-Thomas for Paramount release.

Jane Green's player option picked up by Metro.

Dolores Day's acting ticket renewed by Metro.

Hilary Brooks inked player ticket at Paramount.

Donald Dillaway handed two-way contract at RKO as actor and dialog director.

Roy Rowland renewed as director at Metro.

Gloria Grafton drew player pact at Metro.

Mac Benoff inked writer pact at Paramount.

Fred Beckner handed actor ticket at Metro.

Mrs. Woodrow Wilson OK's Script on Husband

Hollywood, Sept. 7.

Mrs. Edith Bolling Wilson, widow of the first World War president, has okayed the script on 'Wilson,' to be produced by Darryl F. Zanuck at 20th-Fox.

Screenplay, written by Lamar Trotti, was submitted to Mrs. Wilson in her Washington home by Col. Jason Joy.

Milly's 'Purple Heart'

Hollywood, Sept. 7.

Lewis Milestone draws the director spot on 'The Purple Heart,' third of the high-budget pictures to be produced by Darryl F. Zanuck for the 1943-44 program at 20th-Fox. Others on the Zanuck personal schedule are 'Wilson' and 'One World.'

'The Purple Heart' is based on a military decoration, instituted by George Washington and revived by Franklin D. Roosevelt. Picture deals with American soldiers wounded on foreign fields.

SKELTON'S 'HOT TIME'

Hollywood, Sept. 7.

Metro bought 'Hot Time in the Old Town Tonight' for Red Skelton.

Producer is Arthur Freed, who also will write the songs for film.

Theatre Dips Now With Showmanship

Detroit, Sept. 7.

Pickpocketry, the latest bane of the picture houses here, has taken on some fancy trimmings.

Last week the police nabbed an uncouth frisker of the old school who bolted with the wallet he had lifted from the war-fattened pocket of a defense worker. It was the latest in a series of purse-liftings which have become a headache for the downtown houses here since the light-fingered gentry started to prey on the long lines of standees.

The reason last week's culprit seems uncouth is that the game now has taken on polish. This week's arrest was Mrs. Verna Barnes, whom police accuse of using a sure way of hoisting a fat pocketbook. She is charged with sitting in a bar, doing card tricks and playing guessing games. Among the guessing games was one in which she told which President's face was on which currency. By this means—with an argument which called for somebody to bring out big bills to verify—she was able to spot a sturdy wallet.

Mrs. Barnes, following the guessing game, is accused of getting Neils Neilson to take her to the Colonial where, in the dark, she removed the wallet containing $490. Police charged her with slipping the wallet to an accomplice in the darkened house which, oddly, was playing the pic, 'Girls In Chains.' Neilson noticed his wallet was missing on the way out and yelled for her arrest. The court here ordered her held for trial with the police complaining that it is hard enough to curb the pickpockets preying on theatre crowds without having fancy methods tossed in.

Justice Dept. Would Have To OK Reade Circuit Sale

Should a deal be made by Loew's for control of the Walter Reade circuit, it would be contingent upon approval of the Department of Justice since Loew's (Metro) is signatory to the consent decree which restricts theatre building and acquisitions under certain conditions.

While Loew's is discussing a deal for the Reade interests, talks have not reached the point, according to information, where a deal is imminent. Also, Loew's has not contacted the Department of Justice to sound it out on the possibility of acquisition approval, it is said.

Warner Bros., which has numerous theatres in New Jersey but not in conflict with those operated by Reade, has also had some discussions with Reade concerning a deal as has Si Fabian. In the case of Warners, D. of J. approval would also be necessary, this company being among the Big Five under the decree. Fabian, who operates in Brooklyn, on Staten Island, in New Jersey and upstate N. Y. would not have to take that step if closing for the Reade houses. They number 44 and are all located in Jersey and N. Y. state, including N. Y. City.

'Bell' Tolls Mighty $60,000 to Top Chi; 'Lucky' Torrid 38G in 2 Spots

Chicago, Sept. 7.

'For Whom the Bell Tolls' is breaking all records at the State-Lake Theatre where crowds are waiting for the theatre to open at 8 o'clock. Based on the opening business, continued long waiting lines and increased scale, a mighty $60,000 is in prospect. House is doing six shows daily.

'Mr. Lucky' coupled with 'Falcon In Danger' day-dating at Palace and Grand looks smash $38,000 for two spots. Third week of 'Dixie' at Chicago with Teddy Powell orchestra and Virginia Weidler on stage is headed for fine $45,000.

Estimates for This Week

Apollo (B&K) (1,200; 40-75)—'Stormy Weather' (20th) (3d wk). Fine $12,000. Last week, nice $15,000.

Chicago (B&K) (4,000; 40-75)—'Dixie' (Par) (3d wk) and Teddy Powell orch, Virginia Weidler, on stage. Solid $45,000. Last week, wham $53,000.

Garrick (B&K) (900; 40-75)—'Action North Atlantic' (WB) (4th wk in Loop). Pleasing $6,500. Last week, 'Constant Nymph' (WB) (4th wk in Loop), bright $8,500.

Grand (RKO) (1,150; 40-75)—'Mr. Lucky' (RKO) and 'Falcon In Danger' (RKO). Excellent $14,000. Last week, 'Forever and Day' (RKO) and 'Melody Parade' (Mono), good $9,800.

Oriental (Iroquois) (3,200; 28-69)—'Gals, Inc.' (U) and Ada Leonard orch and Mary Beth Hughes on stage. Nifty $25,000. Last week, 'Spotlight Scandals' (Mono) and Chuck Foster orch on stage, bangup $28,000.

Palace (RKO) (2,500; 40-75)—'Mr. Lucky' (RKO) and 'Falcon In Danger' (RKO). Corking $24,000. Last week, 'Hit Ice' (U) and 'Honeymoon Lodge' (U), healthy $22,000.

Roosevelt (B&K) (1,500; 40-75)—'Bataan' (M-G). Rousing $22,000. Last week, 'Coney Island' (20th) (5th wk), nice $16,000.

State-Lake (B&K) (2,700; 75-$1.10)—'Bell Tolls' (Par). Mighty $60,000. Last week, 'Stage Door Canteen' (UA) (7th wk). Swell $20,000 in six days.

United Artists (B&K) (1,700; 40-75)—'Presenting Lily Mars' (M-G). Snappy $20,000. Last week, 'Action North Atlantic' (WB) (3d wk), trim $17,000.

Woods (Essaness) (1,200; 40-75)—'Victory Through Air Power' (UA) and 'Taxi, Mister' (UA). Satisfactory $9,500. Last week, 'Gorilla Man' (WB) and 'Black Raven' (PRC) (2d wk, 3 days) and 'Air Power' (UA) and 'Taxi, Mister' (UA), 4 days, okay $10,000.

'Best Foot' Hot $42,000, Boston

Boston, Sept. 7.

With approach of fall season, tempo is picking up all the time here, the town jumping nightly after dark and entirely mad weekends. Four legit stands are lighted now and all are thriving, but not at the expense of the film houses, which are carrying heavier loads each week. 'Best Foot Forward' is definitely top dog, drawing a mighty $42,000, day-date at Loew's State and Orpheum. RKO Boston stage-screen combo of Gracie Barrie orch, Jerry Colonna on stage, plus 'Frontier Badmen,' follows at a vivid $30,000, and 'Proudly We Hail' is wow $28,000 at the Met. 'Stormy Weather' proved a sleeper at Paramount and Fenway last week, going to a smash $17,000 at the former, and an all-time record $9,500 at the latter.

Estimates for This Week

Boston (RKO Boston; 3,200; 44-99)—'Frontier Badmen' (U) plus Gracie Barrie orch, Jerry Colonna, others, on stage. This spot is really clicking now, going to a big $30,000 weekly. Last week, 'Appointment Berlin' (Col) plus Spike Jones orch, others; fabulous $33,000.

Fenway (M-P) (1,373; 40-60)—'Watch on Rhine' (WB) and 'Nobody's Darling' (Rep). Solid $6,000 following record $9,500 with 'Stormy Weather' (20th) and 'Alaska Highway' (Par) last week.

Memorial (RKO) (2,900; 44-75)—'Hers to Hold' (U) plus 'Spitfire's Blessed Event' (RKO) (3rd week). Great $21,000. Last week, $26,000.

Metropolitan (M-P) (4,367; 35-65)—'Proudly We Hail' (Par) plus 'Hoosier Holiday' (Rep). Very heavy $28,000 wow for war pic here. Last week, 'Watch on Rhine' (WB) plus 'Nobody's Darling' (Rep) (2d week), $17,500.

Orpheum (Loew) (2,900; 44-65)—'Best Foot Forward' (M-G) and 'Buckskin Frontier' (U). Mammoth $28,000, and building. Last week, 'Destroyer' (Col) and 'Two Senoritas from Chicago' (Col), $25,000.

Paramount (M-P) (1,300; 33-65)—'Watch on Rhine' (WB) plus 'Nobody's Darling' (Rep). Here from two frames at Met and lively at $13,000. Last week, 'Stormy Weather' (20th) plus 'Alaska Highway' (Par), crashing $17,000.

State (Loew) (3,200; 44-65)—'Best Foot Forward' (M-G) plus 'Buckskin Frontier' (UA). Very high $14,000. Last week, 'Destroyer' (Col) plus 'Two Senoritas Chicago' (Col), $12,400.

Translux (Translux) (900; 28-65)—'Devil Bat' (PRC) plus 'Fatal Hour' (Mono) (reissues). Horror bills always big here, $5,200. Last week, 'Thumbs Up' (Rep) and 'Favorite Blonde' (Col), $4,000.

'Proudly We Hail' Great $14,000, Leads L'ville; Venuti-Boswell Boff 17G

Louisville, Sept. 7.

'So Proudly We Hail' opened with a bang at the Rialto and is the outstanding grosser of the current crop, being played as a single. 'Best Foot Forward,' dualled at Loew's State, is second with a nice figure, while 'Mr. Big' at the Strand is living up to it's name.

National opened Friday (3) with vaudfilm policy, Connee Boswell and Joe Venuti headlining. Business started slowly Friday matinee, but took a big jump at night, with house filled to capacity. Business through Labor Day was bumper, with all signs pointing to a swell week.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO). Indicated slick $4,500 on moveover. Last week 'Above Suspicion' (M-G) and 'What's Buzzin,' Cousin' (Col), neat $3,500 on moveover from Loew's State.

Kentucky (Switow) (1,200; 15-25)—'Lily Mars' (M-G) and '5 Graves to Cairo' (Par). With help of holiday, rounding up nice $1,800. Last week, 'Crash Dive' (20th) and 'Great Life' (Col), medium $1,600.

Loew's State (Loews) (3,300; 30-50)—'Best Foot Forward' (M-G) and 'Passport to Suez' (Col). Favorable $11,000. Last week, 'Hi Diddle Diddle' (M-G) and 'Hitler's Madman' (M-G), fairish $9,000.

Mary Anderson (Libson) (1,000; 30-50)—'Oklahoma Kid' (WB) (2d wk) (reissue). James Cagney western still doing okay for an ancient opus, $4,500 on h.o. Last week same pic surprised with sock $7,500.

National (Indie) (2,400; 40-60)—'Spotlight Scandals' (Mono) plus Connee Boswell, Joe Venuti orch and others on stage. Vaude makes a return here and patrons are going for it. Town has been devoid of stage bills for a long time, and they're getting a warm welcome, terrific $17,000.

Rialto (Fourth Avenue) (3,400; 30-50)—'So Proudly We Hail' (Par). Leading the town at great $14,000. Last week, 'Sky's the Limit' (RKO) and 'Falcon in Danger' (RKO), solid $10,000 and moveover.

Strand (Fourth Avenue) (1,300; 30-50)—'Mr. Big' (U) and 'Submarine Alert' (Par). Fine $7,000. Last week, 'Frontier Badmen' (U) and 'West Side Kid' (Rep), virile $4,500.

'Crash' Terrif $14,000; Mont'l; 'We Hail' Big 9G

Montreal, Sept. 7.

With 'Dixie' holding over, the Labor Day long weekend is upping grosses along Main street. 'Crash Dive' at Palace is easily tops with a terrif total. All others are much above average.

Estimates for This Week

Palace (CT) (2,700; 30-62)—'Crash Dive' (20th). Pacing terrif $14,000. Last week, 'Youngest Profession' (M-G), good $9,000.

Capitol (CT) (2,700; 30-62)—'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par). Boffo $9,000. Last week, 'Land Mine' (RKO) and 'Falcon in Danger' (RKO) (2d wk), nice $6,500.

Loew's (CT) (2,800; 35-67)—'Dixie' (Par) (2d wk). Heading for very good $9,000 following handsome $11,500 first stanza.

Princess (CT) (2,300; 30-52)—'Mister Big' (U) and 'He's My Guy' (U). Snappy $6,500. Last week, 'Pilot No. 5' (M-G) and 'Harrigan's Kid' (M-G), good $6,000.

Strand (United Amusements) (750; 35-45)—'God's Country' (PRC) and 'Nobody's Darling' (PRC). Holiday week will get nice $4,000. Last week, 'No Place for Lady' (Mono) and 'Revenge Zombies' (Mono), average $13,000.

Orpheum (Ind) (1,100; 30-60)—'Canteen' (UA) (9th wk). Still clicking for good $3,500 after lush $4,500 last week.

St. Denis (France-Film) (2,500; 30-40)—'Le Coupable' and 'Place de la Concorde.' Good $5,000. Last week, 'Battement de Coeur' and 'Une de la Cannebière,' nice $4,500.

First Runs on Broadway

(Subject to Change)

Week of Sept. 9

Astor—'As Thousands Cheer' (M-G) (14).

Capitol — 'Du Barry Was a Lady' (M-G) (4th week).
(Reviewed in 'Variety' May 5)

Criterion — 'Destroyer' (Col) (2d week).
(Reviewed in 'Variety' Aug. 18)

Globe—'Salute to the Marines' (M-G) (3d week).
(Reviewed in 'Variety' July 28)

Hollywood—'This Is the Army' (WB) (7th week).
(Reviewed in 'Variety' Aug. 4)

Music Hall—'So Proudly We Hail' (Par).
(Reviewed in 'Variety' June 23)

Palace—'The Sky's the Limit' (RKO) (2d week).
(Reviewed in current issue)

Paramount — 'Let's Face It' (Par) (6th week).
(Reviewed in 'Variety' Aug. 11)

Rialto—'Hitler's Madman' (M-G) (3d week).
(Reviewed in 'Variety' June 9)

Rivoli—'For Whom the Bell Tolls' (Par) (8th week).
(Reviewed in 'Variety' July 21)

Roxy — 'Heaven Can Wait' (20th) (5th week).
(Reviewed in 'Variety' July 21)

Strand—'Watch on the Rhine' (WB) (3d week).
(Reviewed in 'Variety' July 28)

'Hi Diddle'-Ted Lewis Terrific $25,000, Mpls.; 'We Hail' Smash at 18G

Minneapolis, Sept. 7.

With Ted Lewis at Orpheum with 'Hi Diddle Diddle' and 'So Proudly We Hail' at the State setting the pace, the loop continues to skyrocket. Both are chalking up huge grosses.

There are no less than three holdovers and all showing boxoffice power. 'Dixie,' remaining a fourth week downtown, hasn't exhausted its pull. Third week of the sensational 'Phantom of the Opera,' is holding nicely.

Estimates for This Week

Aster (Par-Singer) (900; 20-30)—'Hitler's Madman' (M-G) and 'Ghosts on Loose' (Mono), good $1,600 in four days. Last week, 'King of Cowboys' (Rep) and 'Escaped Gestapo' (Mono) split with 'Luck, Mr. Yates' (Col) and 'Behind Prison Walls' (PRC). Nice $2,600 in eight days.

Century (P-S) (1,600; 40-55)—'Du Barry Was Lady' (M-G) (2d wk). Moved here after prosperous week at State. Still rolling at fancy $7,500. Last week, 'Youngest Profession' (M-G) and 'Saludos Amigos' (RKO) (2d wk), mild $4,700 after healthy $8,000 first canto.

Gopher (P-S) (1,000; 35)—'Frontier Badmen' (U). Likely western doing nice $4,500. Last week, 'Aldrich Swings It' (Par) and 'Report Aleutians' (OWI), neat $4,000.

Lyric (P-S) (1,100; 40-55)—'Dixie' (Par) (4th wk). Finishing fine run to estimated $5,000. Last week, hefty $6,700.

Orpheum (P-S) (2,800; 45-60)—'Hi Diddle Diddle' (UA) and Ted Lewis orch on stage. Lewis a favorite here and pushing well-liked film to terrific $25,000. Last week, 'Phantom of Opera' (U) (2d wk) (40-55), corking $9,000 after stupendous $18,000 first week, making $27,000 for fortnight.

State (P-S) (2,300; 40-55)—'Proudly We Hail' (Par). Heavy praise on this one. Speedy $18,000 clip likely. Last week, 'Du Barry Was Lady' (M-G), big $15,000.

Uptown (Par) (1,100; 30-40)—'Coney Island' (20th). First neighborhood showing. Staunch $4,200. Last week, 'Crash Dive' (20th), fine $3,900.

World (Par-Steffes) (350; 40-75)—'Phantom of Opera' (U) (3d wk). Shifted from Orpheum. Big $3,500. Last week, 'Appointment Berlin' (Col), fair $2,000.

N.Y. Strong but Under Expectations; 'Destroyer' $31,000, Astaire-Leslie Big 32G, 'Lucky' Sensational 120G in 7th

Though big, business in the Broadway theatres over the three-day Labor Day weekend failed to reach the sensational heights anticipated. It had been expected that the holiday take would mount to New Year's proportions through an influx of out-of-towners, plus a larger number of natives than ordinarily drawn over holidays. Over the past weekend, train travel in and out of the city fell considerably below July 4, but believed this may have been due in part to the lifting last week of the pleasure-driving ban. Threatening weather and official requests that people avoid non-essential traveling on railroads may also have figured.

As usual over holidays, the stageshow houses got the largest play, although the straight filmers also did from good to big. In several cases this week's gross will top that of the previous semester through the hypo of Labor Day.

The Music Hall, now in its seventh and final week with the b.o. champ, 'Mr. Lucky,' looks like a terrific $120,000, which, added to prior stanzas, will bring the total on the highly successful run to around $787,000. Another large deluxer that's clicking big is the Roxy, which wound up the fourth week last night (Tuesday) with 'Heaven Can Wait' and Ilona Massey, plus others on stage, at a little over $100,000. Show goes another week.

At the Par 'Let's Face It' and Benny Goodman continue a stout stride, the fifth week having ended last night (Tuesday) at $70,000. Likewise very strong is the Strand bill of 'Watch on the Rhine' and Abe Lyman's band plus Jerry Lester. The current (2d) week should hit an excellent $59,000.

Another holdover that stacks up strongly is 'DuBarry Was Lady' and Horace Heidt, on stage, now in third socko week and looking to fine $60,000 or over.

Newcomers of the past week include 'Sky's the Limit,' which is likely to top a very good $32,000, at the Palace, and 'First Comes Courage' at the State, with Spike Jones' orch and Johnny Morgan in person. Probable for the State is $35,000 or more, nice. 'Destroyer,' which begins its second frame at the Criterion today (Wednesday), came through with a fine $30,000 on the first week.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Best Foot Forward' (M-G) (11th wk). Wound up 10th week Monday night (6) at $21,000, topping prior week's $18,000, in both cases very good.

Capitol (Loew's) (4,820; 35-$1.10)—'DuBarry' (M-G) and Horace Heidt band (3d wk). Strong $60,000 or over and holds a fourth week. Second lap was $66,000.

Criterion (Loew's) (1,700; 35-$1.25)—'Destroyer' (Col) (2d wk). Finished initial seven days last night at $31,000, fine. Second week for 'We've Never Been Licked' (RKO) was $18,000, good.

Globe (Brandt) (1,416; 35-85)—'Salute to Marines' (M-G) (2d wk). Looks to get the same as for the first week, $25,000, excellent, and remains over.

Hollywood (WB) (1,499; 44-$1.25)—'This Is Army' (WB) (6th wk). Indications for current (6th) round are for bangup $46,000, while last week (5th) was $45,000. Looks to be in here for lengthy run.

Palace (RKO) (1,700; 44-$1.10)—'Sky's Limit' (RKO). Chances are good for better than $32,000, stout for Astaire-Leslie starrer. Last week, second for 'Fallen Sparrow' (RKO), was $25,000, stout.

Paramount (Par) (3,664; 35-$1.10)—'Let's Face It' (Par) and Benny Goodman, others, on stage (6th-final wk). Holiday trade boosted gate to $70,000 for fifth stanza, ended last night (Tuesday), big; prior (4th) semester was $68,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Mr. Lucky' (RKO) and stageshow (7th-final wk). A tremendous weekend makes it probable that $120,000 will be struck for the blowoff (7th) stanza here, immense. Last week (6th) was $106,000. House brings in 'So Proudly We Hail' (Par) tomorrow (Thursday).

Rialto (Mayer) (594; 28-65)—'Hitler's Madman' (M-G) (2d wk). Holding up okay, with about $9,000 for current (2d) week seen. First seven days went to $12,500, strong. Holds.

Rivoli (UA-Par) (2,002; 85-$2.20)—'For Whom Bell Tolls' (Par) (8th wk). Roadshow picture holding up stoutly, seventh week having been $33,000, same as for the previous frame.

Roxy (20th) (5,886; 40-$1.10)—'Heaven Can Wait' (20th) and Ilona Massey, others, in person (5th-final wk). Maintains a robust gait, the fourth week having finished last night (Tuesday) at over $100,000; previous (3d) lap hit over $104,000. Mary Raye and Naldi were added to stageshow during the past week, Jerry Colonna and team of Veloz and Yolanda having gone three weeks.

State (Loew's) (3,450; 35-$1.10)—'First Comes Courage' (Col) and Spike Jones, plus Johnny Morgan on stage. Fine but not sensational $35,000, or above is anticipated. Last week, 'Stage Door Canteen' (UA) (2d run) and Henry Jerome orch, Tommy Dix, Pat Rooney, Sr., on stage, $32,000.

Strand (WB) (2,756; 35-$1.10)—'Watch on Rhine' (WB) and Abe Lyman-Jerry Lester (2d wk). Sock biz-getter, looking for $59,000 or close on holdover, while first week hit $60,000, second highest gross ever recorded here. Holds over.

'Destroyer' 32G To Lead Philly; 'Hail' Big $19,500

Philadelphia, Sept. 7.

A double dose of good luck is sending b.o. grosses zooming in Philly.

First was the lifting of the ban on pleasure driving. Second was overcast weather which kept many Philadelphians at home over the long Labor Day weekend, which ordinarily sees cars speeding across the Delaware shoreward.

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'So Proudly We Hail' (Par). Husky $19,500. Last week, 'Above Suspicion' (M-G) wound up excellent run with $9,300 for third sesh.

Arcadia (Sablosky) (600; 35-75)—'Gone With Wind' (M-G) (revival). Opened yesterday (Mon.) with indications of good business. Hitler's Hangman' (M-G) pulled Sunday after poor $1,300 for three days. Last week, 'Constant Nymph' (WB) good $5,200 for second run.

Boyd (WB) (2,560; 35-75)—'Watch Rhine' (WB) (2d wk). Solid $20,000 for h.o. Initialer last week fine $26,500 plus $4,000 for Sabbath showing.

Earle (WB) (2,768; 35-85)—'Honeymoon Lodge' (U) with Jan Savitt orch and Yvette on stage. Strong $24,000. Last week, 'Walked With a Zombie' (RKO) plus Lionel Hampton's band, great $28,500.

Fox (WB) (2,245; 35-75)—'Destroyer' (Col). Hypoed by personal of Marguerite Chapman, zingy $28,500, plus $3,500 at extra 'gravy' showing at Earle Sunday. Last week, 'Stormy Weather' (20th) grabbed a thumping $14,900 for third trip.

Karlton (Goldman) (1,000; 35-75)—'Hers to Hold' (U) (2d run). Short run at first-run Mastbaum is helping to bring Deanna's starrer to bullish $9,500 for this trip. Last week, 'Hit Ice' (U) grabbed okay $7,000 for second run.

Keith's (Goldman) (2,200; 35-75)—'DuBarry Was Lady' (M-G) (2d run) (2d wk). Still profitable $5,800. First week, 'DuBarry,' fine $6,500.

Mastbaum (WB) (4,692; 35-75)—'This Is Army' (WB) (3d wk). Still grabbing biggest melon with $50,000 after super $53,600 for second sesh.

Stanley (WB) (2,916; 35-75)—'Dixie' (Par) (3d wk). Dipping to $14,500, still okay. Second week's gate was neat $21,000. Let's Face It' (Par) preems Thursday (9).

Stanton (WB) (1,475; 35-75)—'Swing Shift Mazie' (M-G). Bangup $13,000. Last week, 'First Comes Courage' (Col), fairish $8,700 for second week.

'Weather'-Dante Dandy $34,000 In Cleve.; 'Watch' Trim 27G, 'Hail' 23G

Cleveland, Sept. 7.

'Stormy Weather' brought gold-lined clouds to Palace. Dante's magic show on stage is boosting the total take.

'Watch on Rhine' is also smasheroo at the Hipp, with 'So Proudly We Hail' not so far behind at the State. Penn Square, dark this summer, reopened Saturday (4) with two sexers, 'Tomorrow's Children' and 'Girls Under 21' before going into foreign film policy.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Constant Nymph' (WB) (2d wk). Tingling $11,000 or over for moveover. Last week, 'Hers to Hold' (U), okay $8,000.

Hipp (Warners) (3,700; 35-55)—'Watch on Rhine' (WB). Sprinted off in swell shape, terrific $27,000. Last week, 'Constant Nymph' (WB), remarkable $19,000.

Lake (Warners) (800; 35-55)—'Hers to Hold' (U) (3d wk). Nice $3,000. Last week, 'Hit the Ice' (U) (3d wk), ditto.

Palace (RKO) (3,700; 35-85)—'Stormy Weather' (20th) with Dante's magic show on stage. Film is responsible for terrific play, pulling Harlemites heavily, and rocketing to great $34,000. Last week, 'Frontier Badmen' (U) plus Three Stooges, Mary Beth Hughes, also sock at approximately $28,000.

State (Loew's) (3,450; 35-55)—'Proudly We Hail' (Par). Steady $23,000. Last week, 'Salute to Marines' (M-G) (2d wk), smash at almost $20,000.

Stillman (Loew's) (2,700; 35-55)—'Salute to Marines' (M-G) (2d wk). Moveover sizzling at $14,000. Last week, 'Above Suspicion' (M-G) (3d wk), $8,500, surprisingly strong.

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Jack L. Warner, *Executive Producer*

SMASH HITler! Back the 3rd War Loan in September!

'Diddle'-Morgan Band Pace Pitt At Good $24,000, 'Rhine' Neat 20G

Pittsburgh, Sept. 7.

Holiday biz shooting skyward and everybody's cashing in heavily. With extra midnight show Sunday (5) and two days at top prices, Stanley's pitching for a swell week with 'Hi Diddle Diddle' and Russ Morgan's band-Connie Haines combo, while 'Watch on Rhine' at Penn and 'Destroyer' at Harris, only other new pix in Golden Triangle, are lined up for big coin, too. Holdovers are mostly on the sensational side, with 'This Is Army,' at Warner, after big fortnight at Stanley, giving that house best b.o. biz in its history. 'Hers to Hold' falling off only a fraction in third week at Fulton; 'Salute to Marines' wowing the Ritz on moveover from Penn, and 'Heaven Can Wait' is climbing the Senator into plenty of sugar after 16 days at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 30-60)—'Hers to Hold' (U) (3d wk). Little letup in this one's draw, and holiday will help keep it right at the top. Should drag down at least $8,500, maybe more, and that's enough to hold it for another week. Last week Deanna Durbin starrer got great $10,000 on top of better than $12,000 opener.

Harris (Harris) (2,200; 30-60)—'Destroyer' (Col). Edward G. Robinson actioner banging away at $14,000, swell, and a cinch to stick for a while. Last week, second of 'Heaven Can Wait' (20th), extended for two days and in the extended nine-day session knocked down fine $12,500.

Penn (Loew's-UA) (3,300; 30-60)—'Watch On Rhine' (WB). Unequivocal raves for this class film and it's doing all right. Original legit production played two engagements here last year and with play's rep and Bette Davis' name, week should up to $20,000. Last week, 'Salute to the Marines' (M-G), excellent at $23,500.

Senator (Harris) (1,750; 30-60)—'Heaven Can Wait' (20th) (3d wk). Shifted here after better than two weeks at Harris and still has a lot on the ball. Should have little trouble knocking down fine $4,500. Last week, 'Appointment in Berlin' (Col) and 'Great Life' (Col), weak at $2,500, and then house brought in revivals of 'Sister Eileen' (Col) and 'Golden Boy' (Col) for two days to around $1,200.

Ritz (WB) (800; 30-60)—'Salute to Marines' (M-G) (2d wk). Picture would under ordinary circumstances have gone to Warner but had to be content with moveover from Penn to this small-seater on account of 'This Is Army' at Warner. Will get bangup $4,000 here at least. Last week, 'Constant Nymph' (WB) in 4th wk, around $2,100.

Stanley (WB) (3,800; 30-75)—'Hi Diddle Diddle' (UA) and Russ Morgan's band and Connie Haines on stage. Boys went to town for picture, which they labeled a first-rate sleeper, and with considerable heft from the stage will collect $24,000, good. Last week, second of 'This Is Army' (WB), sensational at $31,000.

Warner (WB) (2,000; 30-60)—'This Is Army' (WB) (3rd wk). Landed here after smash fortnight at Stanley and doing smash biz. Looks like biggest moveover bill Warner has ever had, about $16,000, phenomenal. Last week, 'Dixie' (Par), after spending two weeks at Penn, got nice $7,500.

'Cabin' Stout $15,500 In Denver; 'We Hail' 16G

Denver, Sept. 7.

Strong weekend crowds and folks downtown attracted by Labor Day parade (Monday) are pushing up totals currently. 'So Proudly We Hail' has a shade the best of it and is holding over at the Denham. 'Cabin in Sky' topping dual combo, is big at the Orpheum. 'This Is the Army' continues strong in second week at the Denver and Esquire.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Heaven Can Wait' (20th) and 'Passport Suez' (Col) (2d wk) after week at each Denver, Esquire and Broadway. Good $6,000. Last week, 'Stage Door Canteen' (UA) (2d wk) after three weeks at Broadway and week at each Denver, Esquire and Rialto, fair $5,000.

Broadway (Fox) (1,040; 30-65)—'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO), after two weeks at Orpheum. Nice $5,000. Last week, 'Heaven Can Wait' (20th) and 'Passport Suez' (Col), here via Denver, Esquire, Aladdin route, fair $4,000.

Denham (Cockrill) (1,750; 30-60)—'Proudly We Hail' (Par). Stout $16,000, and holds. Last week, 'Union Pacific' (Par) (2d wk) and 'Submarine Alert' (Par), thin $5,500.

Denver (Fox) (2,525; 30-65)—'This Is Army' (WB) (2d wk). Day-date with Esquire. Big $15,000. Last week, set house record at $30,000, including opening night with $10 top.

Esquire (Fox) (742; 30-65)—'Army' (WB) (2d wk). Also at Denver. Big $3,500. Last week, broke house record with $8,000, including opening night with $10 top.

Orpheum (RKO) (2,600; 30-65)—'Cabin in Sky' (M-G) and 'Pilot No. 5' (M-G). Strong $15,500. Last week, 'Mr. Lucky' (RKO) and 'Falcon in Danger' (RKO) (2d wk), fine $12,400.

Paramount (Fox) (2,200; 30-50)—'Appointment Berlin' (Col) and 'Silver Spurs' (Rep). Fine $8,000. Last week, 'Mr. Big' (U) and 'God's Country' (Rep), fine $10,000.

Rialto (Fox) (878; 30-65)—'Mr. Big' (U) and 'God's Country' (Rep), after week at Paramount. Nice $3,000. Last week, 'Army' (WB), day-date with Denver, Esquire, big $4,000.

'Best Foot' Big $18,000 In K. C.; 'Claudia' 10½G, 3 Spots, 'Hail' 13G, H.O.

Kansas City, Sept. 7.

Biz generally is up this week. 'Best Foot Forward,' dualed with 'Hitler's Madman' at Midland is top grosser. 'So Proudly We Hail' stays steady in second round after big preem at Newman. 'This Is Army' is in its fourth and final week at Orpheum, with total of $53,000 likely for run. 'Claudia' opened brightly at Esquire, Uptown and Fairway day-and-daters.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Claudia' (20th). Healthy $10,500. Last week, 'Bomber's Moon' (20th), lively $9,500.

Midland (Loew's) (3,500; 11-50)—'Best Foot Forward' (M-G) and 'Hitler's Madman' (M-G). Hot $18,000. Last week, 'Hi Diddle Diddle' (UA) and 'What's Buzzin',' (Col), neat $12,700.

Newman (Paramount) (1,900; 11-50)—'Proudly We Hail' (Par) (2d wk). Fine $13,000 after socko $17,000 preem showing.

Orpheum (RKO) (1,600; 15-50)—'Army' (WB) (4th wk). Steady $10,000, with total of $53,000 probable for month's run.

Tower (Fox-Joffee) (2,100; 15-50)—'Sarong Girl' (Mono) and 'Gals, Inc.' (U), with vaude. Brisk $10,000. Last week, 'Dawn We Die' (Rep) and '2 Tickets London' (U), plus stage show, ditto.

'PROUDLY HAIL' RECORD IN BALTO AT $21,000

Baltimore, Sept. 7.

Strong product plus robust holiday weekend trade is sending the entire downtown sector into top grosses. At Keith's 'So Proudly We Hail' is establishing an all-time house record. Also extra bullish are 'Watch on Rhine' at Stanley and 'Claudia' at New.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Best Foot Forward' (M-G). Okay $16,000. Last week, 'Hi Diddle Diddle' (UA) all right at $14,400.

Hippodrome (Rappaport) (2,240; 17-66)—'Sky's the Limit' (RKO) plus vaude. Solid $18,000. Last week, 'Spitfire' (RKO) and vaude steady $15,600.

Keith's (Schanberger) (2,460; 17-55)—'So Proudly We Hail' (Par) (2d wk). Starting second round today (Tuesday) after smash midnite opening. Set record $21,000 in first week.

Mayfair (Hicks) (980; 25-50)—'Souls at Sea' (Par) (revival). Above-average $6,000. Last week, 'Follow Band' (Mono) nice $5,800.

New (Mechanic) (1,680; 17-55)—'Claudia' (20th). Heavy femme trade helping to fine $13,000. Last week, 'Heaven Can Wait' (20th) wound up a highly profitable four-week stay with good $5,700.

Stanley (WB) (3,280; 20-60)—'Watch on Rhine' (WB). Swell $19,000. Last week, third of 'Dixie' (Par), held up very well at $11,400.

Valencia (Loew's-UA) (1,480; 17-55)—'Hi Diddle Diddle' (UA) (moveover). Getting some okay biz at possible $5,500. Last week, 'Above Suspicion' (M-G), in similar moveup from downstairs Century, satisfactory $5,100.

'Diddle'-Kaye Band 26G, 'Rhine' Ditto to Pace D. C.

Washington, Sept. 7.

Friday night's cloudburst took a $10,000 bite out of downtown film grosses but holiday prices on Monday (6) made up for the slack. 'Watch on Rhine,' for which the critics went heavy on praise and 'Hi Diddle Diddle,' backed by Sammy Kaye's band on stage, will fight it out for the top spot. 'This Is Army' was moved to Metropolitan after three sparkling weeks at Earle. Under contract terms (50-50) 'TITA' might have lost money on a fourth week. Met's smaller cost of operation may provide four additional weeks. 'Lucky' broke the August record at Keith's for seven days.

Estimates for This Week

Capitol (Loew) (3,434; 30-75)—'Hi Diddle Diddle' (UA) with Sammy Kaye's band. Neat $26,000. Last week, 'Salute to Marines' (M-G) with vaudeville, swell $29,000 and moved to Columbia for holdover.

Columbia (Loew) (1,220; 40-60)—'Salute to Marines' (M-G). Looks like nifty $8,000. Last week, 'Victory Through Air Power' (UA), hot $10,000.

Earle (WB) (2,240; 30-90)—'Watch on Rhine' (WB) with vaudeville. Hosannas by critics will send this one to rousing $26,000. Last week, 'This Is Army' (WB) (3d week), blistering $27,500 and moved to Metropolitan.

Keith's (RKO) (1,800; 30-55)—'Mr. Lucky' (RKO) (2d week). Will get $14,000 after first seven days at $21,000 set August house record.

Metropolitan (WB) (1,800; 30-55)—'This Is Army' (WB). Grand $12,000. Last week, 'Appointment in Berlin' (Col), surprising $8,200.

Palace (Loew) (2,242; 40-60)—'Best Foot Forward' (M-G). Headed for satisfactory $19,000. Last week, 'Heaven Can Wait' (20th) (2d week), okay $17,500.

Astaire Nifty $13,000, Indpls.; 'Foot' Hot 15G

Indianapolis, Sept. 7.

Labor Day week here apparently has lost some of its old kick, with the kids back in school and no more state fair crowds in town. But biz still is strong at the all-summer level. 'Best Foot Forward' is setting the pace at Loew's, followed closely by 'Sky's the Limit' at the Circle. 'This Is Army' looks fine on third week at the Indiana.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Sky's the Limit' (RKO) and 'Petticoat Larceny' (RKO). Dandy $13,000 for Astaire starrer, best straight film gross here this summer. Last week, oke $15,000 for 'Alaska Highway' (Par) and Les Brown orch, at 55c top.

Indiana (Katz-Dolle) (3,300; 30-50)—'This Is Army' (WB). Sturdy $10,000 in third week, after smash $15,500 second stanza. First film to go three weeks at this spot.

Keith's (Indie) (1,200; 30-55)—'False Faces' (Rep) with vaude. Average $4,000 in four-day run. Last week, fat $6,000 with 'Gorilla Man' (WB) and Dante's magic on stage in four days.

Loew's (Loew's) (2,450; 30-50)—'Best Foot Forward' (M-G) and 'Taxi, Mister' (UA). Sizzling $15,000. In line for holdover. Last week, 'Hi Diddle Diddle' (UA) and 'What's Buzzin'' (Col), profitable $10,900.

Lyric (Katz-Dolle) (1,600; 30-50)—'Frontier Badmen' (U) and 'West Side Kid' (Rep). Nice $5,500 on first-run dual combo. Last week, fair $4,500 for 'Captive Woman' (U) and 'Keep 'Em Slugging' (U), also first-run.

Abbott-Herbert

Continued from page 3

borrowing deal and the arrangement to produce a second picture, on terms similar to the first, would also help the special corporation, from a tax standpoint, it is said. It's figured that the 'Kiss and Tell' property, in the corporate form, would be disposed of to a Hollywood studio, or that the picture would be produced by Abbott, with release through one of the major companies.

Martin Gang, attorney for Herbert, is currently in New York to participate with Abbott and his attorney and officials of the Dramatists Guild, which would have to approve the arrangements, in setting up the corporation. There is as yet no Hollywood deal set, but Samuel Goldwyn is understood to be interested in acquiring the 'Kiss and Tell' rights on the corporate sharing basis. It's figured he may want the show as a vehicle for Theresa Wright, for whom he's been intensively searching for a story. Shirley Temple has also been mentioned as a possibility for the film version, although she's under David O. Selznick's direction.

Abbott is currently in New Haven for the opening of the road tour of the third company of 'Kiss and Tell.' The second company is playing a run in Chicago and a fourth company is being readied.

Three-Way Billing Split

Hollywood, Sept. 7.

Don Ameche joins Carmen Miranda and William Bendix as a three-star combination in 'Greenwich Village,' to be filmed as a Technicolor musical at 20th-Fox.

Picture goes into action next month with Walter Lang directing and William LeBaron as producer.

Detroit at Peak; 'Above Suspicion,' Will Osborne Great 45G, 'Claudia' 42G

Detroit, Sept. 7.

Two fresh bills break into the strong film lineup in Detroit to head for peak grosses. Michigan, which has coupled 'Above Suspicion' with a stage show containing Will Osborne's orchestra and The Modernaires, will catch boom grosses for the holiday week, with the Fox also booming on the combination of 'Claudia' and 'Appointment in Berlin.' Holdovers here also are catching what once were great first-run figures.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'First Comes Courage' (Col) and 'What's Buzzin' Cousin' (Col) (2d wk). Pix, moved over from good week at the Fox, sights nice $11,000 with the holiday help. Last week, 'Destroyer' (Col) and 'All By Myself' (Col) (2d wk), robust $11,000.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO) (2d wk). Pair moved over from Michigan on strength of 'Sky's Limit' lure, coupling of Joan Leslie, a localite, with Astaire helping to great $15,000. Last week, 'Constant Nymph' (WB) (3d wk) and 'Aerial Gunner' (Par) (2d wk), combination move-in saw strong $14,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Claudia' (20th) and 'Appointment in Berlin' (Col). Sighting robust $42,000. Last week, 'First Comes Courage' (Col) and 'What's Buzzin', Cousin' (Col), good $31,000.

Madison (United Detroit) (1,800; 55-75)—'China' (Par) and 'Friend Flicka' (20th). Back in loop for holiday $5,000. Last week, 'Edge Darkness' (WB) and 'Powers Girl' (UA), sturdy $4,500.

Michigan (United Detroit) (4,000; 55-75)—'Above Suspicion' (M-G) and Will Osborne orch and Modernaires on stage. Great $45,000. Last week, 'Sky's Limit' (RKO) and 'Falcon in Danger' (RKO). Strong $24,000.

Palms-State (United Detroit) (3,000; 55-75)—'This Is Army' (WB) (2d wk). Solo for a change and aimed for sharp $26,000 after last week's smash $38,000, which does not include an opening show which tucked in $44,000 for Army Relief.

United Artists (United Detroit) (2,000; 55-75)—'Du Barry' (M-G) and 'Hitler's Madmen' (M-G) (2d wk). Robust $16,000 after strong $22,000 first week.

'Never Licked' Husky $9,000 in Port., Ore.

Portland, Ore., Sept. 7.

Holdovers ruling the town this week. 'This Is Army' is a strong third-weeker at the big Paramount and 'Lady of Burlesque' running high at the Broadway. 'We've Never Been Licked' is a winner at the UA in its opener.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'Lady of Burlesque' (UA) and 'Fall In' (UA) (2d wk). Whopping $11,000. First week, gigantic $17,500.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Bomber's Moon' (20th) and 'Report from Aleutians' (OWI). Will probably get nice $9,500. Last week, 'Stage Door Canteen' (UA) moved from Broadway for fourth week at great $10,000.

Orpheum (Hamrick-Evergreen) (1,800; 40-65)—'Mr. Lucky' (RKO) (2d wk). High $10,200. First week, hefty $16,500.

Paramount (Hamrick-Evergreen) (3,000; 40-65)—'This Is Army' (WB) (3d wk). Great $10,500. Second week mopped up terrific $15,300.

United Artists (Parker) (900; 40-65)—'We've Never Been Licked '(U) and 'Buckskin Frontier' (UA). Strong $9,000. Last week, 'Hers to Hold' (U) and 'All by Myself' (U) (1st wk), closed third week for satisfactory $6,800.

Durbin Socko $13,700, Best New Seattle Pix; 'Moon' Bright at 11½G

Seattle, Sept. 7.

Some new fare along with strong holdovers is helping holiday week. Fact that there was little weekend traveling and that war plants were busy over the Monday holiday all helped. 'Destroyer' at the Liberty, 'Dixie' at Music Hall and 'This Is the Army' at Orpheum all look okay on second and third sessions. 'Hers to Hold' at Paramount is pacing the new pictures. 'Bomber's Moon' at Fifth Ave. also is big.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65)—'Hangmen Also Die' (UA) and 'Spitfire's Blessed Event' (RKO). House has new fare instead of moveover but only good $5,000 is likely. Last week, 'Stormy Weather' (20th) (4th wk), $3,900.

Fifth Avenue (H-E) (2,349; 40-65)—'Bomber's Moon' (20th) and 'Saludos Amigos' (RKO). Big $11,500. Last week, 'Heaven Can Wait' (20th) (2d wk), dandy $10,000.

Liberty (J & vH) (1,650; 40-65)—'Destroyer' (Col) (3d wk). Great $9,000. Last week, socko $10,000.

Music Box (H-E) (850; 40-65)—'Heaven Can Wait' (20th). (3d wk). Moved from Fifth Ave. Fine $6,000. Last week, 'Canteen' (UA) (7th wk), big $4,600.

Music Hall (H-E) (2,200; 40-65)—'Dixie' (Par) and 'Hitler's Madman' (M-G) (2d wk). Solid $7,900. Last week, great $9,800.

Orpheum (H-E) (2,600; 40-65)—'Army' (WB) (3d wk). Giant $14,000, good enough to move over to the Roosevelt. Last week, smash $16,400.

Palomar (Sterling) (1,350; 30-65-75)—'Someone to Remember' (Rep) plus Yvette Dare, headlining stage show. Bangup $11,000, with stage layout mainly responsible. New 75c top here helps. Last week, 'Alaska Highway' (Par), plus Noble Sissle orch, oke $9,800.

Paramount (H-E) (3,039; 40-65)—'Hers to Hold' (U) and 'Falcon in Danger' (RKO). Great at $13,700 or over for new Deanna Durbin. Last week, 'Dixie' (Par) and 'Hitler's Madman' (M-G), nice enough $11,000.

Roosevelt (Sterling) (800; 30-50)—'Pilot 5' (M-G) and 'Aldrich Swings It' (Par) (2d run). Oke $4,100. Last week, 'Background Danger' (WB) and 'Youngest Profession' (M-G) (2d run), oke $4,000.

Winter Garden (Sterling) (800; 20-30)—'5 Graves Cairo' (Par) and 'Crystal Ball' (UA) (3d run). OK $3,700. Last week, 'Cabin Sky' (M-G) and 'Forever and Day' (RKO) (3d run), six days, $3,400, moderate.

Work Up Sweat at Rep

Hollywood, Sept. 7.

September will be the hottest month of the year on the Republic lot, with eight pictures galloping in various stages of production. Added starter is 'The Fighting Seebees,' John Wayne starrer, lining up to face the barrier Sept. 10.

Others in the month's lineup are 'O, My Darling Clementine,' 'Overland Mail Robbery,' 'Whispering Footsteps,' 'California Joe,' 'Three Little Sisters,' 'The Return of Casanova' and a John Paul Revere western.

BACK THE ATTACK!

'Dixie,' 'Canteen' Sock At $5,800 Each, Lincoln

Lincoln, Nebr., Sept. 7.

Headliners this week make it difficult for theatregoers to choose. 'Stage Door Canteen' at Varsity and 'Dixie' at Lincoln are running neck-and-neck for top honors.

Estimates for This Week

Lincoln (Cooper) (1,500; 40-50)—'Dixie' (Par). Nice $5,800. Last week, 'Never Been Licked' (U), mild $3,900.

Stuart (Cooper) (1,900; 30-44)—'Claudia' (20th) with Omaha girl in title role, should draw good $3,900. Last week, 'Holy Matrimony' (20th), trim $4,200.

Varsity (Westland) (1,350; 44-55)—Tilted scale on 'Stage Door Canteen' (UA), likely to get hefty $5,800. Last week, 'Mr. Lucky' (RKO), smash $6,800 in nine days.

State (Westland) (900; 25-35)—'Colt Comrades' (UA) and 'Hitler's Children' (RKO). Average $1,000 for four days. Previous five days, 'Good Luck, Mr. Yates' (Col) and 'More Merrier' (Col), nice $1,600.

Nebraska (Cooper) (1,227; 25-40)—'Wildcat' (Par) and 'Man in Trunk' (20th). Mediocre $900. Last week, 'Next of Kin' (U) and 'Lady Bodyguard' (Par), oke at nearly $1,000.

'Sparrow' Fat 30G, B'klyn

Brooklyn, Sept. 7.

RKO Albee and Fabian Paramount are socko this stanza, former with 'Fallen Sparrow' and 'Adventures of Rookie' and latter with 'First Comes Courage' and 'Mr. Big.'

Estimates for This Week

Albee (RKO) (3,274; 35-65)—'Fallen Sparrow' (RKO) and 'Adventures of Rookie' (Rep). Whopping $30,000. Last week, 'Stormy Weather' (20th) and 'Bomber's Moon' (20th) (3d wk), fine $18,000.

Fox (Fabian) (4,023; 35-65)—'Let's Face It' (Par) and 'High Explosive' (Par) (3d wk), satisfactory $16,000. Last week, strong $24,000.

Metropolitan (Loew's) (3,618; 35-65)—'Stage Door Canteen' (UA) (2d wk). Zippy $20,000 after big $28,000 opening week.

Paramount (Fabian) (4,020; 35-65)—'First Comes Courage' (Col) and 'Mister Big' (U). Smash $30,000. Last week, 'Constant Nymph' (WB) and 'Melody Parade' (Rep) (3d wk), nice $16,000.

Strand (WB) (2,952; 36-65)—'Appointment Berlin' (Col) and 'Submarine Base' (PRC). Nifty $9,000. Last week, 'Revenge Zombies' (Mono) and 'Hitler, Dead or Alive' (Indie), satisfactory $7,000.

'Claudia' Sock $27,000 in Frisco; 'We Hail' 32G, 'Bell' 17½G, Both Big

San Francisco, Sept. 7.

One of the biggest weeks in Frisco history because of sensational business over the three-day Labor Day weekend. 'Behind the Rising Sun' broke all film gross records for 22 years at the Golden Gate last week at $39,500, paired with Stan Kenton orchestra and stage bill. It is holding to sensational $30,000 with 'Pin-Up Girls' unit in current week.

'For Whom the Bell Tolls' looks strong $17,500 at redecorated Alcazar on two-a-day policy with three shows Saturday, Sunday and Labor Day. 'Destroyer,' with $23,500 at Orpheum, and 'Claudia,' with $27,000 at Paramount, are sock. 'So Proudly We Hail' is strong $32,000 at the Fox.

Estimates for This Week

Alcazar' (F-WC) (1,149; 85-$1.65)—'Bell Tolls' (Par). Opened (3) after AWVS preem. Terrif $17,500 on two-a-day policy. Film preemed at $49,500, coin going to AWVS fund.

Fox (F-WC) (5,000; 55-75)—'Proudly We Hail' (Par) and 'Morning, Judge' (U). Strong $32,000. Last week, 'This Is the Army' (2d wk), good $31,400.

Golden Gate (RKO) (2,850; 55-75)—'Behind Rising Sun' (RKO) (2d wk) plus new stage show, 'Hollywood Pin-Up Girls,' others. Sock $30,000. Last week, 'Sun,' with Stan Kenton orch, others, on stage, huge $39,500, new record for 22 years here.

Orpheum (Blumenfeld) (2,440; 60-75)—'Destroyer' (Col) and 'Great Life' (Col). Smash $23,500. Last week, 'Never Been Licked' (U) and 'All By Myself' (U), thin $13,000.

Paramount (F-WC) (2,470; 55-75)—'Claudia' (20th) and 'Report Aleutians' (OWI). Grand $27,000. Last week, 'Youngest Profession' (M-G) and 'Someone to Remember' (Rep) (2d wk), fair $17,500.

St. Francis (F-WC) (1,475; 55-75)—'This Is Army' (W-B) (third week on Market st.). Great $20,000. Last week 'Heaven Can Wait' (20th) and 'Aldridge Swings It' (Par), third sesh downtown), fair $12,500.

Warfield (F-WC) (2,650; 55-75)—'Silver Spurs' (Rep) and Roy Rogers on the stage with 'Dude Ranch Follies,' great $34,000. Last week, 'Alaska Highway' (Par) with 'Chinese Follies' on stage, big $31,000.

United Artists (Blumenfeld-UA) (1,100; 60-75)—'Canteen' (8th wk). Tapering to $11,000. Last week, oke $11,800.

'Sky's Limit' Fine $7,500 In Omaha; 'Proudly Hail' Fast 14G, 'Du Barry' 5½G

Omaha, Sept. 7.

'So Proudly We Hail' and 'Sky's the Limit' are pacing the town currently. Both look exceptionally big on first week.

Estimates for This Week

Brandeis (Mort Singer) (1,500; 11-50)—'Sky's the Limit' (RKO) and 'Falcon in Danger' (RKO). Big $7,500 and set for two extra days. Last week, 'Leopard Man' (RKO) and 'Walked with Zombie' (RKO), fair $4,500.

Paramount (Tristates) (3,000; 11-50)—'Proudly We Hail' (Par) and Nazty Nuisance' (UA). Socko $14,000 and good for moveover. Last week, 'Du Barry Was Lady' (M-G) and 'Harrigan's Kid' (M-G), fine $10,500 and moveover. Special opening of 'This Is Army' (WB) tomorrow night (Wednesday) is nearly sold out and at a $5.50 scale means a gross of between $14,000 and $15,000 for the one performance.

Orpheum (Tristates) (3,000; 20-65)—'Gals, Inc.' (U) and Al Kavelin orch, with Guy Kibbee, Gus Van, others on stage. Poor $13,000. Last week, 'Cowboy Manhattan' (U) and Ted Lewis orch on stage, smash $20,500, well over expectations.

Omaha (Tristates) (2,000 ;11-50)—'Du Barry' (M-G) and 'Harrigan's Kid' (M-G). Moved from Paramount for second week at fair $5,500. Last week, 'Claudia' (20th) and 'Alaskan Highway' (Par), m.o., smart $7,800.

Town (Goldberg) (1,400; 11-30)—'Hoppy Serves Writ' (UA), 'Redhead Manhattan' (Col) and 'Mummy's Tomb' (U) triple split with 'Cheyenne Roundup' (U), 'Iceland' (20th), 'Crystal Ball' (UA) and 'Men of Texas' (U), 'Almost Married' (U) and 'Mr. Big' (RKO) plus special midnight show. Fine $1,600 or near. Last week, 'Song of Texas (Rep), 'Meanest Man' (20th) and 'Boy Stalingrad' (Col) triple split, with 'Man Thunder River' (Rep), 'White Savage' (U), 'More Merrier' (Col) and 'Law of Jungle' (Mono), 'Born Every Minute' (U), oke $1,300.

STUDIO EQUIPAGE SOLD

Hollywood, Sept. 7.

Chadwick Studio sold all its electrical equipment to Producers Releasing Corp., which recently bought the mortgage on the Fine Arts lot.

Fixtures, generators and other paraphernalia are being moved to the Santa Monica Blvd. establishment, which has changed its title from Fine Arts to PRC studio.

Key City Grosses

Estimated Total Gross
This Week **$2,918,600**
(Based on 27 cities, 184 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year **$2,532,100**
(Based on 25 cities, 155 theatres)

'Sparrow' Soars In Newark, 24G

Newark, Sept. 7.

First-runs have a fat week in sight, with tilted holiday rates helping to swell totals. 'Watch on the Rhine,' at the Branford, is in the van and doing overflow biz. Proctor's is forte with 'Fallen Sparrow.'

Charley Barnet's orchestra is boosting 'Submarine Alert' to sock total at the Adams.

Estimates for This Week

Adams (Adams-Par) (1,950; 35-99)—'Submarine Alert' (Par) plus Charley Barnet orch, others, on stage. Swell $24,000. Last week, 'Aldrich Swings It' (Par) plus Sammy Kaye orch, big $22,000.

Branford (WB) (2,800; 30-90)—'Watch on Rhine' (WB) and 'All By Myself' (U). Bangup $26,000, and holds. Last week, 'What's Buzzin'' (Col) and 'Appointment Berlin' (Col), okay $17,000.

Capitol (WB) (1,200; 20-55)—'Captive Wild Woman' (U) and 'Ghosts on Loose' (Mono). Chiller dual is drawing 'em in for tall $4,200. Last week, 'Cabin in Sky' (M-G) and 'Young Willing' (UA), mild $3,000.

Paramount (Adams-Par) (2,000; 35-85)—'Let's Face It' (Par) and 'False Faces' (Rep) (3d wk). Still in chips at $16,000 and may hold another stanza. Last week, lusty $17,800.

Proctor's (RKO) (3,400; 35-99)—'Fallen Sparrow' (RKO) and 'Adventures of Rookie' (RKO). Flying high to big $24,000, and sticks. Last week, 'Pride Yankees' (RKO) and 'Falcon in Danger' (RKO), slow $17,700.

State (Loew's) (2,600; 30-85)—'Stage Door Canteen' (M-G) (2d wk). Holds near strong pace of initial week, $17,000. Could stay a third sesh except for backlog of product. Last week, terrif $24,000.

Prov. Riding High; 'Best Foot' $22,000

Providence, Sept. 7.

With the Labor Day holiday to give an additional boost, all stands are riding high. Grosses should also be appreciably higher because of a new one-price scale for orchestra and mezzanines during the afternoons and evenings.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Sky's the Limit' (RKO) and 'Falcon in Danger' (RKO). Opened Sunday (5) to standup biz. Last week, 'Hers to Hold' (U) and 'Honeymoon Lodge' (RKO) (2d wk), zowie $14,000.

Carlton (Fay-Loew) (1,400; 30-50)—'Heaven Can Wait' (20th) and 'Somewhere in Egypt '(20th) (2d run). Nifty $4,000. Last week's 'Constant Nymph' (WB) (2d run), nice $3,500.

Fay's (Indie) (2,000; 30-50)—'Bomber's Moon' (20th) and Gay '90s Revue on stage. Also on the upgrade with strong $7,500 expected. Last week, 'Follies Girl' (PRC) and vaude, fair $6,000.

Majestic (Fay) (2,200; 30-50)—'Claudia' (20th) and March of Time's 'Invasion.' Heading house for neat $14,000. Last week, 'Heaven Can Wait' (20th) and 'Somewhere in Egypt' (20th), good $12,000.

Metropolitan (Indie) (3,200; 36-59)—'Spotlight Scandals' (Mono) and Cab Calloway orch on stage. Four-day holiday stand proving a honey here with sock $12,000 in the bag, due to band. Last week, 'Here Comes Kelly' (Mono) and 'Revue Americana' on stage, good $6,500 in three-day weekend run.

State (Loew) (3,200; 30-50)—'Best Foot Forward' (M-G) and 'That Natzy Nuisance' (UA). Filling up with every showing for near-record $22,000. Last week, 'Hi Diddle Diddle' (Col) and 'The Kansan' (RKO), swell $16,000.

Strand (Indie) (2,000; 30-50)—'So Proudly We Hail' (Par) (opened Monday). Last week, 'Someone to Remember' (Rep) and 'Nobody's Darling' (Rep), knocked off swell $9,500.

'Claudia,' 'Proudly Hail' Each Fat $18,000, Cincy

Cincinnati, Sept. 7.

New season is off to a rousing start, with extra b.o. from assortment of product and customary oomph from Labor Day.

'Claudia' at the Albee and 'So Proudly We Hail' at the Palace are deadheating for current honors. Other fresh release, 'First Comes Courage,' has the Grand in clover. Holdovers are doing all right by the other major stands, with 'This Is Army' fronting by a country mile while holding to smash figures in its fourth week at the Capitol.

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Claudia' (20th). Big $18,000. Last week, 'Never Been Licked' (U), good $14,000.

Capitol (RKO) (2,000; 40-60)—'This Is Army' (WB) (4th wk). Hefty $14,000. Last week (3d), great $17,000.

Family (RKO) (1,000; 20-30)—'Alaska Highway' (Par) and 'Six-Gun Gospel' (Mono), split with 'Right Man' (Mono) and 'Heading for God's Country' (Rep). Above-par $2,300. Last week, 'Falcon In Danger' (RKO) and 'Avenging Rider' (RKO), divided with 'Wake Up Screaming' (20th) and 'Here Comes Kelly' (Mono), nice $2,200.

Grand (RKO) (1,430; 35-55)—'First Comes Courage' (Col). Okay $6,000. Same last week for 'Above Suspicion' (M-G) (2d run).

Keith's (Libson) (1,500; 35-55)—'Heaven Can Wait' (20th). Third week of moveover. Swell $6,000 after last week's solid $7,000.

Lyric (RKO) (1,400; 35-55)—'Never Been Licked' (U). Moveover from Albee for second round. So-so $4,500. Last week, 'Bomber's Moon' (20th), surprisingly large $7,000.

Palace (RKO) (2,600; 35-55)—'So Proudly We Hail' (Par). Lofty $18,000. Last week, 'Phantom of Opera' (U) (2d wk), okay $10,000 following sock $20,000 initialer.

Shubert (RKO) (2,100; 35-55)—'Phantom of Opera' (U). Transferred from Palace for third stanza on main stem. Fair $4,500. Last week, 'Hitler's Madman' (M-G), mild $5,000.

All-Time High for L. A. First-runs; 'Army' Great $76,500 in Third Week, 'We Hail' Big 47G, 'Claudia' Hot 52G

Los Angeles, Sept. 7.

Picture theatres are topping the former all-time high set two weeks ago by rolling up a terrific $303,000 in 17 firstruns. Although Labor Day biz was off slightly from previous holidays because defense workers stayed on the job, sizzling trade Saturday and Sunday more than offset this situation.

Biggest bonanza in weeks is the golden haul being racked up by 'This Is the Army' in four houses—$76,500 for third sessions. 'For Whom the Bell Tolls' tolled $48,000 in two theatres for third week and 'So Proudly We Hail,' at two Paramount sites, is doing a walloping $47,000. 'Claudia,' in three Fox-West Coast locations, is slamming home for $52,000 at slightly raised tariff. Pantages and Hillstreet hauled in wow $35,500 on third stanza of 'Mr. Lucky' and 'Saludos Amigos,' and holds for fourth.

Estimates for This Week

Beverly (WB) (1,620; 40-85)—'This Is Army' (WB). Opened Sunday (5) to help relieve pressure on other three Warner houses playing Irving Berlin pic. Hefty $12,000, and stays first-run, single bill while film stays at other houses.

Carthay Circle (F-WC) (1,516; 85-$1.65)—'Bell Tolls' (Par) (3d wk). Another sock $16,000 in sight after last week's heavy $16,600.

Chinese (Grauman-WC) (2,034; 45-90)—'Claudia' (20th) and 'Blow Up America' (20th). Grabbing great $16,500. Last week, 'Holy Matrimony' (20th) and 'Bomber's Moon' (20th), good $12,900.

Downtown (WB) (1,800; 40-85)—'Army' (WB) (3d wk). Zingy $25,000. Last week, bangup $24,000.

Four Star (UA-WC) (900; 45-75)—'Holy Matrimony' (20th) and 'Bomber's Moon' (20th). Moveover doing healthy $4,000. Last week, 'Reap Wild Wind' (Par), meek $3,100.

Hawaii (G&S) (1,100; 40-75)—'Walked with Zombie' (RKO) and 'Leopard Man' (RKO). Smash $11,000, new record here. Last week 'Spitfire' (RKO) and 'Falcon in Danger' (RKO) (5th wk), okay $3,550.

Hollywood (WB) (2,756; 40-85)—'Army' (WB) (3d wk). Strong $20,500. Last week, sweet $19,000.

Orpheum (D'town) (2,200; 40-75)—'He Hired Boss' (20th) and Louis Prima orch, Beatrice Kay on stage. Nice $21,000. Last week 'Song of Texas' (Rep) and Polack Bros. circus on stage, big $26,000.

Pantages (Pan) (2,812; 40-85)—'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (3d wk). Husky $17,500 and holds again. Last week powerful $19,600.

Paramount (F&M) (3,389; 44-88)—'Proudly We Hail' (Par) and 'Aldrich Swings It' (Par). Sock $30,000. Last week 'Never Been Licked' (U) and 'Gals, Inc.' (U), fair $18,700.

Paramount Hollywood (F&M) (1,451; 44-88)—'Proudly We Hail' (Par). Great $17,000. Last week 'Never Been Licked' (U) and 'Gals, Inc.' (U), so-so $8,600.

RKO Hillstreet (RKO) (2,890; 40-85)—'Mr. Lucky' (RKO) and 'Saludos Amigos' (RKO) (3d wk). Solid $18,000, and holds for fourth. Last week golden $20,700.

Ritz (F-WC) (1,372; 45-90)—'Claudia' (20th) and 'Blow Up America' (20th). Record $10,000 with holiday biz. Last week 'Holy Matrimony' (20th) and 'Bomber's Moon' (20th), excellent $8,900.

State (Loew's-WC) (2,204; 45-90)—'Claudia' (20th) and 'Blow Up America' (20th). Tremendous $25,500. Last week 'Holy Matrimony' (20th) and 'Bomber's Moon' (20th), neat $19,100.

United Artists (UA-WC) (2,100; 85-$1.65)—'Bell Tolls' (Par). Four-a-day run holding strong at $32,000. Last week lusty $32,400.

Wilshire (F-WC) (2,296; 40-85)—'Holy Matrimony' (20th) and 'Bomber's Moon' (20th). Moveover, looks okay $7,000. Last week 'Youngest Profession' (M-G) and 'Assignment Brittany' (20th), okay $6,000.

Wiltern (WB) (2,300; 40-85)—'Army' (WB) (3d wk). No letup in draw at $19,000. Last week, big $18,300.

Broadway Grosses

Estimated Total Gross
This Week **$640,000**
(Based on 13 theatres)
Total Gross Same Week
Last Year **$527,000**
(Based on 13 theatres)

'Salute' Tall 20G In Boffo Buff.

Buffalo, Sept. 7.

Holiday business currently is terrific, with 'Salute to Marines' and 'So Proudly We Hail' leaders with $20,000 and $18,000 respectively. 'We Hail's' big biz is on holdover.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Salute to Marines' (M-G) and 'Aldrich Swings It' (M-G). Smash $20,000 or better. Last week, 'Du Barry Was Lady' (M-G) (2d wk), solid $11,000.

Great Lakes (Shea) (3,000; 35-55)—'Proudly We Hail' (Par) (2d wk). Torrid $18,000. Last week, socko $23,000, way over expectancy.

Hipp (Shea) (2,100; 35-55)—'Swing Shift Maizie' (M-G) and 'The Kansan' (WB). Powerful $15,000. Last week, 'Heaven Can Wait' (20th) and 'Night Plane Chungking' (Par), fair $8,800.

Lafayette (Basil) (3,300; 35-55)—'Never Been Licked' (U) and 'Rhythm Islands' (U). Brisk $12,000. Last week, 'Appointment Berlin' (Col) and 'Great Life' (Col), nearly $11,500, okay.

20th-Century (Ind.) (3,000; 35-55)—'Sky's Limit' (RKO) and 'Spitfire's Blessed Event' (RKO). Sparkling $16,000. Last week, 'Wings and Woman' (RKO) and 'Scandals of 1943' unit on stage, smash $22,000.

Gladys George

Continued from page 1

the performance and Miss George returned to the cast the following night. Producer Michael Myerberg made no complaint to Equity over the matter.

Miss George, who recently took over the leading part of Sabina in Thornton Wilder's Pulitzer Prize-winner, objected when the management failed to consult her before giving Leo Chalzel the male lead during the illness of Conrad Nagel. When she refused to go on, her understudy took over the assignment. Chalzel continued to play the Nagel part the rest of last week, with Miss George back in the cast, and Nagel returned to the show Monday (6). The play goes on tour after two more weeks.

NATIONAL BOXOFFICE SURVEY

Labor Day week shapes up as big but not as strong as recent holiday-week sessions. Extra large number of holdovers possibly is retarding the overall total, since, for a change, many exhibitors did not bring in new product the first week of the new season. 'Watch on the Rhine' (WB), 'Sky's the Limit' (RKO); 'So Proudly We Hail' (Par), 'Hers to Hold' (U), 'Claudia' (20th), 'Destroyer' (Col), 'Mr. Lucky' (RKO), 'Best Foot Forward' (M-G) and 'Salute to Marines' (M-G) fairly well established themselves as boxoffice favorites this week.

'Watch,' with sock $59,000 for second N. Y. stanza, looms terrif $27,000 in Cleveland, bangup $20,000 in Pittsburgh, wow $26,000 in Washington, stout $19,000 in Baltimore, great $26,000 in Newark, and solid on second sesh in Philadelphia and Boston moveovers. 'Proudly Hail,' all over the boxoffice map, looks boffo in Montreal and Omaha, strong $32,000 in San Francisco, sturdy $23,000 in Cleveland, lofty $18,000 in Cincinnati, record $21,000 in Balto, great $14,000 in Louisville, big $16,000 in Denver, stout $18,000 in Minneapolis, husky $19,400 in Philly, wow $28,000 in Boston, smash $47,000 in two L. A. spots, and torrid on second sessions in Buffalo and K. C.

'Sky's Limit,' doing fine $32,000 in N. Y., shapes big in Omaha, Louisville and Detroit (latter two moveover runs), nifty $13,000 in Indianapolis, strong $18,000 in Balto and bright $16,000 in Buffalo. 'Claudia,' with fine $52,000 in three L. A. houses, is robust $42,000 in Detroit, sock $27,000 in San Francisco, big $18,000 in Cincy, sturdy $13,000 in Balto, neat $14,000 in Providence and healthy in K. C. 'Destroyer,' which did stout $31,000 on first N. Y. week, looks smash $23,500 in Frisco, bangup $14,000 in Pittsburgh and sock $32,000 to lead Philly.

'Hers to Hold,' now mostly on holdover or extended run in keys, is great $21,000 for third Boston week, bangup on Prov. second sesh and same for third Pitt week, bullish in Philly and the top new film in Seattle at smash $13,700. 'Best Foot' appears repeating its N. Y. success, where big $21,000 in 10th sesh, being okay in Washington and Balto, near record at $22,000 in Prov., fine $11,000 in Louisville, hot $15,000 in Indianapolis, fat $18,000 in K. C. to head town, and great $42,000 in two Boston spots.

'Mr. Lucky,' getting terrific $120,000 for seventh week at N. Y. Music Hall, is wow $35,500 in two L. A. houses (third week), great $38,000 in two Chi spots and socko $14,000 on second Wash. stanza. 'Salute,' doing excellent $25,000 for second N. Y. week, looms smash $20,000 in Buff., big in Wash., hot on Cleveland and Pitt moveovers. 'Fallen Sparrow,' showing in one spot after two weeks in N. Y., is big $24,000 in Newark.

Of course, 'This Is the Army' (WB) and 'For Whom the Bell Tolls' (Par) continue outstanding wherever playing. 'Army,' largely holdover or extended run in keys covered by 'Variety,' still is smash in Cincy, Indianapolis, K. C., Detroit, Philly, N. Y. (bangup $46,000 sixth week), Denver, Seattle, Frisco, Pitt, Wash. (all three moveovers) and giant $76,500 in fourth L. A. spots, third week. 'Bell,' which is big $48,000 in two L. A. houses, third week, is terrif $17,500 in Frisco small-seater, smash $60,000 in Chi on six-a-day policy.

From the keys: 'Above Suspicion' (M-G), great $45,000, Det.; 'Stormy Weather' (20th), great $34,000, Cleve.; 'Spotlight Scandals' (Mono), terrif $17,000, Louisville, with band; 'Frontier Badmen' (U), big $30,000, Boston, with band; 'Swing Shift Maisie' (M-G), strong $15,000, Buff.; 'Behind Rising Sun' (RKO), sock $30,000, second Frisco week with new stage unit.

No. Central, NW Allied Indie Assns. May Merge

Minneapolis, Sept. 7.

If the recently organized North Central Allied Independent Theatres, comprising mostly Twin City independents, continues to pan out well, Northwest Allied, whose members for the most part are out-of-town exhibitors, will merge with it, according to announcement by president E. L. Peaslee, of Northwest Allied.

Northwest Allied members feel that the need is for one 'good organization' with capable, vigorous leadership and a close watch is being kept on North Central, he said

RATHER THAN BLOW OUR OWN HORN—

REPRINTED FROM FILM DAILY, AUG. 25, 1943

The Roaring '43-'44:

● ● ● A GLANCE at M-G-M's first group for the new season discloses that Bill Rodgers and his lads had a word for it when they were planning the initial selling set-up,—as they undoubtedly have for the rest of the productions in various stages of filming.....That word is "balance".....The dozen which'll be available next month include three musicals, "Best Foot Forward," "Girl Crazy," "I Dood It"; as many comedies, "Whistling in Brooklyn," "Swing Shift Maisie," "Young Ideas"; the service drama, "Salute to the Marines"; a trio with wartime backgrounds, "Above Suspicion," "The Adventures of Tartu," "The Man Down Under"; another in the popular series of mellers, "Dr. Gillespie's Criminal Case," and the Eric Knight yarn of a dog and a boy, "Lassie Come Home".....

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● ● ● *AMONG 17 completed but not yet set, or still before the cameras at Culver City, that same balance can be observed..... Five are musicals: "Right About Face," "Thousands Cheer," "Broadway Rhythm," "Meet the People" and "Mr. Co-ed"..... Comedies are four in number: "The Heavenly Body," "Little Miss Magic," "Andy Hardy's Blonde Trouble," and the topical "Rationing".....Five dealing with the present global struggle are, "Cry Havoc," "The Cross of Lorraine," "Song of Russia," "The White Cliffs of Dover," and "See Here, Private Hargrove".....Three dramas, all of which assume top places on the new season's roster, are "Madame Curie," "A Guy Named Joe," and "America". ....Soon to start are "Kismet," "Meet Me in St. Louis," "Dragon Seed" and Canterville Ghost".....Again, comedy, music and drama are well interspersed.....*

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● ● ● The world, it appears, is M-G-M's oyster in '43-'44, as witness the diversity of locales presented by the line-up.....A better understanding of our Allies, and a more accurate picture of our enemies is behind the planning.....Use of Technicolor has hit a new high at Culver City, with the list including "Best Foot Forward," "Lassie Come Home," "Thousands Cheer," "America," "Broadway Rhythm," "Dragon Seed," "Kismet," "Mr. Co-ed" and "Meet Me in St. Louis,"—all produced au naturel.....

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● ● ● *DEALING with our Soviet comrades-in-arms (and in peace) is "Song of Russia"....."White Cliffs of Dover" covers both global conflicts and the growth of Anglo-American amity....."Dragon Seed," soon to start, is a drama of war-torn China.. ..."America" depicts the industrial rise of our own land, and "The Man From Down Under" is the story of modern-day Australia....."The Cross of Lorraine" shows the suffering endured in a German prison camp by a group of patriotic French soldiers.. .."Above Suspicion" tells of pre-war Germany.....New Guniea and the South Pacific are the backgrounds of "A Guy Named Joe"... .."Malta" will dramatize the most bombed place on earth:....."Cry Havoc" recounts the role of civilian nurse aides in the heroic defense of Bataan....."Salute to the Marines" has a Philippine locale, and "Mr. Co-ed" will use Mexico City as a background for part of the story.....*

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● ● ● SMART Lion is Leo!.....You'll notice that one of the main (or should we say "mane") ideas back of his '43-'44 line-up, aside from balance, is exploitability.....Yes, and timeliness.....Consequently, the Friendly Company is bound to have a lot closer friendships 'mong its customers than ever before.....

▼ ▼ ▼

3d WAR LOAN! OUR BIGGEST JOB!
BACK THE ATTACK!

HOW ARE THEY DOING?

"SALUTE TO THE MARINES"
204%

"SWING SHIFT MAISIE"
181%

"ABOVE SUSPICION"
176%

"BEST FOOT FORWARD"
ASTOR CHAMP 3rd MONTH

Just the start of M-G-M's "12 Toppers" and you haven't seen anything yet! The buy that says: "Bye-bye Records!"

M-G-M
Topper Indeed!

THE SKY'S THE LIMIT

(SONGS)

RKO release of David Hempstead (Sherman Todd, associate) production. Stars Fred Astaire, Joan Leslie; features Robt. Benchley, Robt. Ryan, Elizabeth Patterson, Marjorie Gateson, Eric Blore, Freddie Slack orch. Directed by Edward H. Griffith. Original, Frank Fenton, Lynn Root; songs, Johnny Mercer, Harold Arlen; dances, Astaire; music director, Leigh Harline; camera, Russell Metty, Vernon L. Walker; asst. director, Ruby Rosenberg; editor, Roland Gross. At RKO Palace, N. Y., week Sept. 3, '43. Running time, **90 MINS.**

The above starred and featured cast is a handful of players indeed to carry Fred Astaire's newest, but carry it they do, and into more than averagely pleasing results. On the Astaire rep and performance, coupled with Joan Leslie's ever-mounting impact for the marquee, plus her surprising agility on the hoof, 'The Sky's the Limit' will do business.

Story is thin and the three Mercer-Arlen songs are by no means socko, but it's all in the modern idiom of escapology, which is sufficient to get it by. Plot doesn't weigh one down—in truth, there isn't enough of it there to bother—but the general aura is modern and contemporaneous enough to sound like something out of the newsreels.

Astaire is a returning hero from the Flying Tigers campaign and, bored with one of those War Heroes Tours, he changes into mufti—somewhat bizarre dude ranch clothes—which, while a military violation, is overlooked for plot purposes. Miss Leslie is one of those Life-like photogs who bawls her publisher, Robert Benchley, why can't she go to Russia or some other war-front if Margaret Bourke-White, et al, have done it.

From then on it becomes a chase and on-the-make routine by Astaire with Miss Leslie, segueing into a nitery and Canteen sequence where, as part of an 'impromptu' show, they do very smooth specialties, song, dance and otherwise.

The 10-day leave is the excuse for Astaire's whirlwind persistence and in between, they crowd in 'My Shining Hour,' 'I've Got a Lot in Common With You' and 'One for My Baby and One for the Road.' The latter in a stew scene, which is kinda corny for Astaire, is a torcher, but it permits him to utilize the lavish bistro bar for a terp setting, including a highly destructive piece of business with shattering of the bar glasses, etc. 'Hour' is the thematic, first chirped by the stage-struck lenser, Miss Leslie. 'Lot in Common With You' may prove the sturdiest survivor of all three Mercer-Arlen tunes.

Choreographically, Astaire has done wonders with Miss Leslie, who will be a general surprise on the time-step stuff, although trade insiders know of her former song-and-dance sister acts in vaude and the niteries, prior to pix. She's not quite in the Ginger Rogers league—that seems to be a bane of all Astaire partners; they must inevitably suffer comparison with Miss Rogers, and especially from the customers' viewpoint—but she is by no means 'carried' by Astaire. He gets special credit for the dance routines and it's a tribute to his tutoring that Miss Leslie is as OK for hoof as she is for sight and sound.

For the rest, Freddie Slack's band is merely the background although the Capitol Recording artist suggests film possibilities, via his music and nice personality. Robert Benchley's hokum with a toastmaster routine, at a dinner to an aviation tycoon, is merely a perversion of his former 'Treasurer's Report' nonsense, here overdone.

As Astaire filmusicals go, this is as ultra in its general aura, yet the cost is probably more moderate than some of his RKO predecessors. There's no palpable cheating, but the compactness of the plot automatically limited the production nut.

Abel.

LARCENY WITH MUSIC

(SONGS)

Universal release of Howard Benedict production. Stars Allan Jones, Kitty Carlisle, Leo Carrillo; features King Sisters, Alvino Rey Orchestra. Directed by Edward Lilley. Original screenplay, Robert Harari; editor, Paul Landres; camera, Paul Ivano; musical director, Charles Previn. Reviewed in projection room, N. Y., Sept. 7, '43. Running time: **64 MINS.**

Ken Daniels.....Allan Jones
Pamela Mason.....Kitty Carlisle
Gus Borelli.....Leo Carrillo
Mike Simms.....William Frawley
Austin J. Caldwell.....Gus Schilling
Agatha Parkinson.....Lee Patrick
Brewster.....Samuel S. Hinds
Zybisco.....Sig Arno
King Sisters.....King Sisters
Alvino Rey Orchestra

Current upswing in demand for escapist entertainment should enhance chances for Universal's new musical romance, 'Larceny With Music,' although its weak story and direction gear the film strictly into the 'B' class. As a dualer, it should do satisfactory business, although it will need exploitation.

Although picture is in the nature of a comeback for Kitty Carlisle, who's been missing from the screen for several years, it's the King Sisters, spotted solo and with the Alvino Rey orchestra, who get the choice break in 'Larceny.' With a quartet of tunes, the foursome, particularly in their 'When You Wore a Tulip' number, are standouts and give every evidence of being a natural for films. Miss Carlisle, on the other hand, is handcuffed by the poor scripting job, though she can still sell an operetta aria with sock results.

Scripter Robert Harari apparently hadn't wasted much time and effort concocting his yarn of the hoax perpetrated on the owner of the swank Blue Room nitery (Leo Carrillo) whose phobia for chamber music quintets has put his spot on the skids, with a resultant eviction coming on. The manager for Allan Jones, who is vocalist with the Alvino Rey band, playing for peanuts in the Eight Ball Club, sells Carrillo the cooked-up story that Jones has fallen heir to a fortune. Carrillo, envisioning a 50% slice, books Jones, the orchestra and the King Sisters. The quintet with its soloist, Miss Carlisle, are tossed out. Latter turns from chamber music to chambermaid to hang around the nitery-hotel to ferret out the scheme, with the inevitable complications when she exposes Jones to the boite proprietor. By that time, however, the buildup for Jones has been terrific, so he stays in, as does Miss Carlisle.

Jones does a creditable acting and singing job, but the Alvino Rey outfit is unfortunately relegated to the background. William Frawley as the scheming manager turns in an impressive chore.

Film's pace is too leisurely, while Howard Benedict's production is 'B'-grooved throughout. *Rose.*

Sherlock Holmes Faces Death

Universal release of Roy William Neill production. Stars Basil Rathbone and Nigel Bruce. Directed by Neill. Screenplay, Bertram Millhauser, based on story by Sir Arthur Conan Doyle; camera, Charles Van Enger; editor, Fred Feitchans; music director, H. J. Salter. Previewed in projection room, N. Y., Sept. 2, '43. Running time, **68 MINS.**

Sherlock Holmes.....Basil Rathbone
Dr. Watson.....Nigel Bruce
Sally Musgrave.....Hillary Brooke
Capt. Vickery.....Milburn Stone
Dr. Sexton.....Arthur Margetson
Brunton.....Halliwell Hobbes
Lestrade.....Dennis Hoey
Philip Musgrave.....Gavin Muir
Geoffrey Musgrave.....Frederic Worlock
Capt. MacIntosh.....Olaf Hytten
Major Langford.....Gerald Hamer
Lieut. Clavering.....Vernon Downing
Mrs. Howells.....Minna Phillips
Mrs. Hudson.....Mary Gordon

The Sherlock Holmes series remains obviously grooved 'B' detective melodrama as emphasized by this particular Universal release, 'Sherlock Holmes Faces Death.' As long as there is the fingernail-bitting clan buying tickets at the boxoffice, there will always be such pictures as these. And thus the Holmes-Dr. Watson pictures remain saleable.

Holmes, of course, is this time called in by Dr. Watson to unravel the mystery of the Musgrave estate, where several usual murders occur under the usually complicated circumstances. It's all obvious stuff that might draw snickers from the sophisticates, but they're not the ones at whom this pic is aimed.

Basil Rathbone and Nigel Bruce, as Holmes and Watson, respectively, contribute their standard performances, while lessers who acquit themselves well are Hillary Brooke, a blonde looker; Arthur Margetson, Halliwell Hobbes and Gavin Muir.

Kahn.

First Comes Courage

Columbia release of Harry Joe Brown production. Stars Merle Oberon, Brian Aherne; features Carl Esmond, Fritz Leiber, Erville Alderson, Erik Rolf, Reinhold Schunzel, Isobel Elsom. Directed by Dorothy Arzner. Story, Elliott Arnold; adaptation, George Sklar; editor, Violet Lawrence; camera, Joseph Walker. At State, N. Y., week Sept. 2, '43. Running time, **86 MINS.**

Nicole Larsen.....Merle Oberon
Captain Allan Lowell.....Brian Aherne
Major Paul Dichter.....Carl Esmond
Dr. Aanrud.....Fritz Leiber
Soren.....Erville Alderson
Ole.....Erik Rolf
Col. Kurt Von Elser....Reinhold Schunzel
Rose Linstrom.....Isobel Elsom

Another war picture of familiar cut dealing with underground activities in Naiz-occupied countries and, for added color, with English Commandos. Norway is the setting for this one, but while the romantic interest develops to an appreciably acceptable point with the ending somewhat of a surprise, on the whole 'First Comes Courage' is not strong enough to command better than average business.

The story, written by Elliott Arnold and adapted by George Sklar, is routine, while the dialog fails to have much punch. Plot concerns a girl in a Norwegian coastal town who's friendly with a Nazi major, on the surface because she loves him, but, unknown to townsmen, actually as a means of gathering military information that is relayed to England through a doctor friend.

A British Commando captain, who had met the girl prior to the war, is despatched to Norway on a secret mission and is again thrown across her path following capture by the Germans. However, he's aware of the work the femme Norwegian patriot is doing and, finally, following various plot situations, they are rescued by a group of Commandos who have landed in Norway to blow up oil dumps. Brian Ahern, playing the Commando in love with Merle Oberon, the Norwegian underground worker, pleads with her to return to England with him, but at the last minute she declines in order to continue in intelligence duty on home shores. This decision on her part is a bit unexpected.

Also unusual is the fact that the Nazi major goes through with his marriage to Miss Oberon earlier in the action although he has learned she is using him as a means of obtaining valuable information for the enemy. Only he knows, however, with result that when he's bumped off by Aherne, Miss Oberon feels that her position henceforth in intelligence work will be greatly strengthened since no one would suspect the widow of a slain German officer.

Ahern gives a smooth albeit not impressive performance, while Miss Oberon is generally stiff. Carl Esmond is good as the Nazi major, and Reinhold Schunzel is an acceptable Nazi colonel. Lessers include Fritz Leiber, doctor relaying info to Britain; Erville Alderson, a butler; Erik Rolf, Norwegian patriot, and Isobel Elsom, a nurse *Char.*

Miniature Reviews

'The Sky's the Limit' (songs) (RKO). Fred Astaire-Joan Leslie musical o.k. for b.o.

'Larceny with Music' (Songs) (U). Satisfactory filmusical for dualers.

'Sherlock Holmes Faces Death' (U). Standard in the Holmes-Dr. Watson mysteries.

'First Comes Courage' (Col). War picture localed in Norway; will do average biz.

'Fugitive From Sonora' (Rep). Above average low-cost western starring Don 'Red' Barry.

'Lone Star Trail' (U). Action-filled cowboy yarn with Johnny Mack Brown. Okay dualer.

'Submarine Base' (PRC). Lightweight saga of gangster who aids Nazi agents, repents and is killed. Okay for duals.

'Los Ojos Mas Lindosdel Mundo' (Argentine). Argentine-made melodrama; mediocre.

'Alejandra' (Mexican). Drawn out tear-jerker, starring Arturo de Cordova, strictly for Latin trade.

Fugitive From Sonora

Republic release of Eddy White production. Stars Don 'Red' Barry; features Wally Vernon, Lynn Merrick. Directed by Howard Bretherton. Screenplay, Norman S. Hall; camera, William Bradford; editor, Richard van Enger. At New York, N. Y., dual, Sept. 1, '43. Running time, **57 MINS.**

Keeno Phillips.....Don 'Red' Barry
Dave Winters.....Don 'Red' Barry
Jackpot Murphy.....Wally Vernon
Dixie Martin.....Lynn Merrick
Iron Joe Martin.....Harry Cording
Hack Roberts.....Ethan Laidlaw
Slade.....Pierce Lyden
Tom Lawrence.....Gary Bruce
Cole.....Ken Duncan
Ed.....Tommy Coats
Harris.....Frank McCarroll

This pic is above average for low-cost western, and it should satisfy on duals. Combo of gun-totin' in dual role played by Don 'Red' Barry, and comedy antics of Wally Vernon, lifts film all the way. Acting is above par, too, with Barry, Vernon, and Gary Bruce standouts.

Story revolves around twin brothers, one as a parolee killer, other as a fighting, traveling parson trying to bring religion to lawless towns. Barry ably plays both parts, with most of the action centering on the preacher role. With the help of Lynn Merrick, who plays niece of head of gang that force parolees to either join the gang or go back to the pen, he helps clean up the town. Of course, parson's brother does an about-face at the last minute, dying to save his brother.

LONE STAR TRAIL

(SONGS)

Universal release of Oliver Drake production. Stars Johnny Mack Brown, Tex Ritter; features Fuzzy Knight, Jennifer Holt, Jimmy Wakely Trio. Directed by Ray Taylor. Screenplay, Oliver Drake from original by Victor Halperin; camera, William Sickner; editor, Ray Snyder. At New York, N. Y., dual, Sept. 1, '43. Running time, **56 MINS.**

Blaze Barker.....Johnny Mack Brown
Fargo Steele.....Tex Ritter
Angus MacAngus.....Fuzzy Knight
Joan Winters.....Jennifer Holt
Doug Ransom.....George Eldredge
Jonathan Bently.....Michael Vallon
Sheriff Waddell.....Harry Strang
Cyrus Jenkins.....Earle Hodgins
Dan Jason.....Jack Ingram
and the Jimmy Wakely Trio

Another in the low-budgeted Oliver Drake series, featuring Johnny Mack Brown, Tex Ritter and Fuzzy Knight, 'Lone Star Trail' packs plenty of b.o. punch for the double bills. Although yarn includes traditional western treatment, film is sound cowboy fare for any nabe house going for the actioners.

Yarn deals with Johnny Mack Brown clearing himself of a $75,000 train robbery after being framed and serving two years for the crime. Paroled, he returns to nab the quartet of cattle rustlers who pinned the robbery on him. Tex Ritter and Fuzzy Knight ably back Brown.

Jimmy Wakely Trio, standard in the series, harmonize cowboy tunes. Film's musical background is a standout.

SUBMARINE BASE

PRC release of Jack Schwartz production. Stars John Litel, Alan Baxter; features Fifi D'Orsay, Eric Blore. Directed by Albert Kelley. Screenplay, Arthur St. Clair and George Merrick; camera, Marcel Le Picard; editor, Holbrook N. Todd. At Strand, Brooklyn, week Sept. 2, '43, dual. Running time, **65 MINS.**

Jim Taggart.....John Litel
Joe Morgan.....Alan Baxter
Maria.....Fifi D'Orsay
Spike.....Eric Blore
Dorothy.....Iris Adrian
Judy.....Jacqueline Dalaya
Kroll.....Georges Metaxa
Styx.....Luis Alberni
Felipe.....Rafael Storm
Cavanaugh.....George Lee
Angela.....Anna Demetrio
Mueller.....Lucien Prival

'Submarine Base' is acceptable fare for a low budgeter.

Set on a small, remote island, it has sufficient atmosphere and intrigue to hold the auditor, but lacks wallop above the lower-B rating. It's the saga of a former gangster who has found sanctuary from police on a forgotten island. He ties in with a Nazi agent and assists in re-fueling of Nazi subs. He rescues a survivor of a torpedoed vessel, whom he recognizes as a N. Y. copper gone merchant marine for the duration. Latter recognizes the mobster and the conflict begins. Tag has the gangster giving the Nazis a bum steer and being shot by the Nazi agent. He dies in the arms of the copper.

Story packs some thrills but is practically nil on the romantic side, save for a brief interlude of torchy stuff between Alan Baxter and Jacqueline Dalaya. Latter is one of a trio of entertainers stranded on the island and entertaining at the Half Way House. Entertainment, however, never shows up in the film. When Delaya finds out how Morgan is getting his coin she will have none of him. The inn keeper's daughter (Fifi D'Orsay) has a yen for Baxter but he can't see her, and that's all for romance.

Baxter is smooth and convincing, as is John Litel. Miss D'Orsay has little to do. Eric Blore spears hard for comedy that isn't there as the cockney pal, and the others are just adequate in subordinate roles. Albert Kelley keeps direction at an even pace and does remarkably well with the commonplace screenplay.

Los Ojos Mas Lindosdel Mundo

(ARGENTINE-MADE)

Buenos Aires, Aug. 25.

Argentina Sono Film production and release. Stars Amelia Bence and Pedro Lopez Lagar; features Roberto Airaldi, Ernesto Vilches, Amelia Sanchez Arino, Maria Santos, Cesar Fiaschi, Judith Sulian and Benita Puertolas. Directed by Luis Saslavsky. Reviewed at the Ambassador, Buenos Rires. Running time, **89 MINS.**

This is an unusual pict, especially to come from Sono Film, which generally is among the most commercial of local producers. Director Luis Saslavsky has taken a story by a French writer, Jean Sarment, and given somewhat complicated plot good handling, although falling into the usual Latin over-melodramatics.

Deals with two old maids of a wealthy family raising a nephew. To give the lad a companion they adopt a washwoman's son. Pair are like brothers, nephew weak, poor lad strong. When they're about 18—story, incidentally, is laid at the turn of the century—they fall in love with the daughter of a friend of the family. Adopted lad, talented and with a gift of gab, appears to be winning the girl. Nephew tries suicide, and the old maids appeal to the gratitude of the adopted boy, who backs out, leaving field to the nephew. Rest is rather melodramatic and ends on a tragic note which is perhaps more in keeping with its general sentimental tone than if a happier version had been adopted.

Amelia Bence, as the girl, has not improved much in her acting, and her coquettish mannerisms don't add anything to the honesty of the telling. Pedro Lopez Lagar is noble throughout but shades performance better than in previous roles. Roberto Airaldi is rather hammy, especially in suicide scene. Judith Sulian good in brief role as a dancer.

Dialog generally excellent, although at times a bit declamatory, theatrical and over-burdensome. Some of the photography excellent but elsewhere extremely mediocre with plenty of evidence it was done in a hurry. *Ray.*

ALEJANDRA

(Songs)

(MEXICAN-MADE)

Filmex release and production. Stars Arturo de Cordova. Directed by Jose Benavides. Screenplay, Catalina D'Erzell; camera, Augustin Martinez. At Belmont, N. Y., week Sept. 3, '43. Running time, **108 MINS.**

Ricardo Ibanez.....Arturo de Cordova
Irene.....Anita Blanche
Dona Elena.....Sara Garcia
Manuel.....Julio Villareal
Alejandra.....Susanna Guizar

(In Spanish, no English Titles)

For nearly two hours, 'Alejandra,' the latest Mexican import, wallows in tear-jerking emotions which should appeal to Spanish-savvying filmgoers whose tastes run to 'Way Down East' screen fare. Nor does the presence of Arturo de Cordova, prominent in 'For Whom the Bell Tolls,' make this picture less tiresome.

It is a bewhiskered story laboriously detailing the complicated love affairs of wealthy novelist de Cordova. First he has an affair with Anita Blanche, and when his passion cools she vindictively drops a basketful of baby on his doorstep, a note stating that the child is theirs. However his mother gets the note before he does and conceals the child's identity. Therefore when de Cordova returns from Paris after a 15-year absence, he finds a beautiful young lady (Alejandra), falls in love with her and proposes. But his mother reveals the girl's identity. He turns to drink, the girl almost dies of a broken heart and all seems headed for a double tragedy when his ex-sweetheart confesses that the child isn't theirs.

Not only does the story drag, but the acting is over-dramatic and over-tragic. Both the star and principals milk every situation for twice what it's worth. Anita Blanche and Susanna Guizar, play the elder and younger sweetheart roles with a maximum of bosom-heaving. With more rtstraint they might make the U. S. grade, for they have looks and so a plus. Technically, 'Alejandra' is above average for Mexican films. The camera work and lighting begin to compare with some of the lesser Hollywood product. *Wawa.*

Shubert Revival

Continued from page 3

result of several items in PM which won the Shuberts' displeasure. These included an unfavorable review of the Shubert-produced 'Ziegfeld Follies,' a characterization of the Shubert-produced revival of 'The Student Prince' as 'shoddy' in PM's Theatre Calendar, and a news item in the Broadway Report column revealing that 14 chorus boys in 'Student Prince' quit the show after receiving a $10 cut in salary.'

An unflattering review in 'Variety,' incidentally, resulted in the Shuberts recently filing a $200,000 libel suit against 'Variety,' the action also being based on a news story relating to the cast in that show. This suit supplements a $100,000 libel action previously filed against 'Variety' by Jake Shubert, doing a litigation solo on a story 'Variety' carried regarding his defunct 'Cocktails—Five to Seven' revue.

Boston Road Co.

The Shuberts' inverted type of censorship has long been a gimmick in their relations with newspapers. Plus the N. Y. dailies and national mags they have barred at various times, the Shuberts continued the practice out-of-town as well. George Holland, critic for the Boston Hearst paper, was on and off the Shubert blacklist at various times, and at last reports is again being barred from Shubert shows and theatres.

It was because of this practice that N. Y. Post columnist Leonard Lyons inspired a N. Y. State law, since passed, which prevents a theatre owner from barring from his theatre any person who has acquired a ticket by legitimate means. Thus, all Shubert-barred critics, including 'Variety,' have been gaining entrance to Shubert shows and theatres by the simple expedient of buying their seats. The Shuberts, naturally, are further contesting the law, although it was upheld by the Appellate Division.

In editorial, John P. Lewis, editor of PM, disclosed that the League of N. Y. Theatres, through James F. Reilly, executive secretary, had asked that PM discontinue its capsule criticisms of shows in its daily theatre calendar. Reilly, in his letter, stated in so many words that PM was constantly reminding its readers of bad opinions on legitimate shows. When Lewis refused to drop the theatre calendar's critical comment, Reilly pointed out that the tab was unfair, inasmuch as it had no listing of 'bad' pictures. Lewis then said that he would have film critic Jack McManus devise a symbol to denote poor films, in contrast to the one and two checks for good and excellent pictures, respectively.

Lewis emphatically stated in his editorial that 'we just naturally will have to say no to the Shuberts and the League of N. Y. Theatres when they ask us to water down or suppress our critical opinions or to refrain from telling our readers what we think of shows after the first day.' He added:

'I think the rescinding of our passes at the Shubert shows may have one good effect. It may mean that Kronenberger will have to review some shows from the gallery. I think that's a pretty good idea, because that's where most ordinary folks go to see shows anyway.'

Sime Silverman, founder of 'Variety,' often asked this paper's reviewers to 'now and then catch a show from the balcony' for that different perspective. That also goes today for 'A' and 'B' pictures.

Cavalcade of Film Stars Shoves Off To Whoop Up Bond Sales in 15 Cities

Hollywood, Sept. 7.

Hollywood Bond Cavalcade, a troupe of film stars who volunteered to whoop up the Third War Loan Drive, shoved off from Los Angeles on a special train for a tour of 15 major cities opening Sept. 8 in Washington.

Star assemblage leaving California consisted of Fred Astaire, Lucille Ball, Olivia de Havilland, Judy Garland, Greer Garson, Betty Hutton, Kay Kyser and his band, Harpo Marx, Dick Powell and Mickey Rooney. Kathryn Grayson was slated to join the Caravan in Chicago and James Cagney in Washington.

In addition to the stars were four starlets, added to the cast by Charles K. Feldman and Kenneth Thomson, co-managers of the tour. Youngsters, billed as Bond Bombardiers, are Rosemary LaPlanche, Doris Merrick, Margie Stewart and Dolores Moran.

Before leaving Hollywood the troupe was rehearsed by Eddie Buzzell, with more rehearsals aboard the train, which carries a portable dance floor and piano. Johnny Maschio is executive aide and Howard Deighton stage manager, assisted by Al Fisher. Eddie Manson, transporation manager, and Ed Blondell, assistant, are handling traffic problems. Arch Reeve will be in charge of press relations during the early part of the tour, to be succeeded by Walter Compton, with Les Peterson, Connie Krebs and Bill Golden as helpers.

After the opening in Washington the Cavalcade moves to Philadelphia, Sept. 9, Boston (10), New York (11), Pittsburgh (12), Cleveland (13), Detroit (14), Cincinnati (15), Chicago (16), Minneapolis 17), St. Louis (18), New Orleans (20), Dallas (21), San Antonio (22), San Francisco (25) and Los Angeles (26).

WMC's Manpower Short

Hollywood, Sept. 7.

Philip Broughton, head of the War Manpower Commission's public relations staff, is here working at the Metro studio on the script of a manpower short which the studio will produce.

He flew in to the Coast over the weekend.

Bob Hope

Continued from page 2

ing the pillows over our heads was a nightly sleeping arrangement.'

At Palermo they did a show in a big gully—before an audience of 19,000 soldiers, with fighter escorts as protection. On the fringe of the audience were Italian prisoners—but Hope couldn't get a rise out of them.

A Burnup for Bing

'This'll make Crosby burn,' added Hope as he brought out one of many souvenirs — a Mussolini Mother's Medal, with eight silver notches, signifying the unlamented Il Duce's recognition of a mother who gave birth to eight babies during his stepped-up motherhood campaign.

The boys in Sicily, said Hope, kept yelling they want Dorothy Lamour to come over. 'But there isn't a chance; there aren't enough MP's available to protect her from the mob.'

On their way over Hope discovered that the plane's navigator formerly sang in a choir with Crosby. 'We went through 10 hours of harmony in the middle of the ocean.' The troupe also did three shows for the Yank boys stationed in Iceland.

Hope left Monday afternoon (6) for the Coast to check in on the Paramount lot. 'We'll do another 'Road' picture soon and resume the radio program on Sept. 21.' Miss Langford, to whom Hope paid high tribute for her courage in the face of the many intrepid adventures, left for the Coast last Friday (3). Sgt. Pepper reports back to his camp in Texas, while Romano, who did a 'one-man band' act on the overseas trek, checks in on the Hope air program.

Hope did a burn at the 'premature' Ed Sullivan interview in the N. Y. Daily News Monday morning (6). 'Into the bargain he loused up all my jokes,' said the comedian.

BACK THE ATTACK!
BUY EXTRA BONDS!

Magi Lifesaver

Continued from page 3

a Jap prison camp and before their eventual rescue by Chinese guerrillas they dodged enemy bullets for hundreds of miles while Jap hunting parties were kept out in search of the American airman.

Carpenter, upon his safe arrival in Paoshan, related how he mystified thousands and actually made friends in the hostile territory as he performed his magi routines with coins and a short length of cord from his parachute. On several occasions he nearly endangered himself when crowds of such size gathered that the nearby Japs were attracted to the scene.

Carpenter left the coins among the Chinese gueerrilas as souvenirs.

Philly Aims for Bond 'Gross' of $125,000,000 On Stars' 1-Day Stand

Philadelphia, Sept. 7.

The Philly committee sponsoring the appearance of the Hollywood Cavalcade here Thurs. (9) is aiming at a breath-taking $125,000,000 'gross' for the one day stand of the cinema bondsellers.

At least $100,000,000 worth of bonds are expected to be sold to the 12,000 pewholders at Convention Hall where the Cavalcade plays its first 'date' after its appearance in Washington tomorrow (Wed).

In addition, 16 million-dollar luncheons are being arranged with one star appearing at each luncheon. Sponsors of these events have guaranteed a minimum sale of $1,000,000 worth of war bonds.

Eight bond matinees have been arranged at eight theatres where pre-released pix will be screened, with the purchase of a war bond the price of admission

Garden's $86,000,000 Gate

Advance sale of over $50,000,000 in war bond tickets for the Hollywood Bond Cavalcade show at Madison Square Garden, N. Y., Sept. 11 was reported as of yesterday (Tues.). Practically all of the $100 bond seats, around 10,000, representing total of $1,000,000, were reported sold while most of the $5,000 bond tickets (3,000 representing $15,000,000) and the $2,000,000 boxes were also gone.

Meantime, Sam Rinzler and Lew Frisch of the Randforce circuit sold $350,000 worth of war bond tickets for $625,000. Operators got twice the nominal bond prices for tickets by auctioning methods from theatre rostrums.

Indications are that the Garden will be a sellout, with approximately $86,000,000 in war bonds likely to be sold before Sept. 11.

Auxiliary Groups Of Players on Bond Tours

Second group of film players, in addition to the Hollywood Bond Cavalcade, will tour the country via Army and Navy air transports with war heroes from various fighting fronts, during the Third War Loan campaign.

Called the War Veterans Bond Airmada, group will visit some 50 cities, not on the Cavalcade itinerary, in a period of 10 days.

Airmada is set for five zones. Zone 1, originating in Los Angeles, are Lois Andrews and Sheila Ryan; cities to be visited, Sacramento, Portland, Seattle, Butte, Salt Lake City, Denver, Roswell, Phoenix and San Diego. Zone 2 William Boyd, Grace Bradley, starts in Dallas, covering Fort Worth, Austin, Corpus Christi, Beaumont, Oklahoma City, Tulsa, Wichita, Kansas City, Omaha, Des Moines. Zone 3, Elyse Knox, Helen Walker, starting in Chicago, to cover Peoria, Davenport, Rock Island, Moline, Milwaukee, Flint, Fort Wayne, Indianapolis, Louisville, Charleston, West Virginia, Buffalo, Toledo. Zone 4, Shirley Patterson, Lynn Carver, starting in Atlanta, to cover Jacksonville, Birmingham, Memphis, Nashville, Charlotte, Norfolk, Richmond, Baltimore, Wilmington. Zone 5, Virginia Grey, Gene Lockhart, originating in New York, to cover Newark, Jersey City, New Haven, Providence, Worcester, Manchester, Albany, Syracuse, Rochester, Scranton.

Billy Mitchell Air Saga Next on Bronston Slate

Hollywood, Sept. 7.

Next production by Samuel Bronston, following completion of his current picture, 'Jack London,' will be 'Billy Mitchell,' dealing with the early difficulties in the development of the Army Air Force.

Ruth Mitchell, sister of the World War No. 1 air commander, is conferring with Bronston on certain phases of her brother's career. Ernest Pascal is writing the screenplay.

Talent 'Hijacking' Brings Takeover of Frisco Setup By Servicemen Committee

San Francisco, Sept. 7.

After a clash between two San Francisco Bay Area groups of women who have been acting unofficially securing gratis entertainment of entertainers for local hospital appearances, the Armed Forces Entertainment Committee of the Army, Navy, Coast Guard, and Marine Corps stepped in to take over the situation.

Lt. Commandr. Orin, in charge of recreation, appointed a working committee of 14 women made up of the Frisco and Oakland Red Cross, AWVS and USO. The AFE Committee is the only one permitted by the Army, Navy, Coast Guards and Marine officials to take voluntary entertainment to hospitals and outposts. They have been promised the full cooperation of all theatrical unions.

Clash came when Frank Fay was 'hijacked,' being picked up at his hotel a half hour ahead of the prearranged time by one of the groups and taken to a different hospital than the one for which he was originally set. As a result, the servicemen audience scheduled for the show had no entertainment.

NEIC Shifts Meeting For Cagney, Thomson

James Cagney and Ken Thomson, due in New York Saturday (11) with the Hollywood Bond Cavalcade, are also skedded to attend a session of the coordinating committee of the National Entertainment Industry Council.

NEIC group was originally skedded to meet last night (7) at the Astor hotel, N. Y., but the session was called off at the last minute and put back to Saturday to permit Cagney and Thomson to attend. Both represent the Screen Actors Guild on NEIC coordinating setup. Exact time of meeting will be determined when James Sauter, administrative coordinator for NEIC, huddles with Thomson in Washington today (Wednesday).

10,000 Exhibs Sign

More than 10,000 independent and circuit exhibitors have already signed pledges to back the Third War Loan campaign to the utmost.

The War Activities Committee expects that 16,000 theatres will be pledged before the drive opens tomorrow (Thursday).

F.D.R., H'wood Stars Launch 3d War Loan; Figure 70,000,000 Listeners

Hundreds of theatres across the country are planning to stop shows to permit audiences to listen in tonight (Wed.) when President Roosevelt, Secretary of the Treasury Henry Morgenthau, Jr., and a group of Hollywood stars officially launch the Third War Loan in a broadcast via all four major networks.

With virtually all of the 567 outlets of the four major networks as well as most of the 324 independent stations carrying the program, Government officials estimate that approximately 17,500,000 of the country's 28,838,000 radio families representing a record listening audience of more than 70,000,000, will be reached.

The President's talk, scheduled to run approximately 10 minutes, expected to call for a rededication of America to the war aims of the United Nations and for maximum sacrifice to hasten decisive victory, will climax the one-hour program.

First 45 minutes will originate in Hollywood, starting 9 p.m. E.W.T. The Hollywood part of the broadcast, sponsored by the Treasury War Finance Committee, the Hollywood Victory Committee and the War Activities Committee, includes Bing Crosby, Gary Coper, Burns & Allen, Dinah Shore, Edgar Bergen & Charlie McCarthy, Humphrey Bogart, Robert Young, Don Ameche, Jimmy Durante, Charles Boyer, George Murphy, Ronald Colman and Akim Tamiroff.

The President is to be introduced by Secretary Morgenthau, who last Thursday (2), devoted his entire press conference to discussion of the broadcast, emphasizing the film industry's role. Hollywod stars will deliver a series of dramatic sketches including war highlights from Pearl Harbor to date.

From Hollywood the program switches to Washington where James Cagney will announce the placing of the Hollywod star Cavalcade and all the resources of the film industry at the U. S. Treasury's disposal. Those appearing in the broadcast from Washington, in addition to Cagney, include Greer Garson, Judy Garland, Fred Astaire, Lucille Ball, Olivia de Haviland, Kathryn Grayson, Harpo Marx, Dick Powell, Betty Hutton and Mickey Rooney.

H'wood Group

Don Ameche will serve as m.c. in the NBC studio in Hollywood, from which the Coast portion will originate at 9 p. m. He will also introduce a song especially written for the campaign by Irving Berlin. Robert Young and other screen stars will put on a sketch written by Arch Oboler and called 'MacArthur's Escape.' Burns and Allen will offer a comedy routine on the housing shortage, while Edgar Bergen and Charlie McCarthy will perform Manny Manheim's car pooling skit. Humphrey Bogart stars in Ronald MacDougal's 'Guadalcanal' sketch, and Jimmy Durante will offer a travel monolog.

Charles Boyer, Ronald Colman, Akim Tamiroff and George Murphy will star in Harry Bailey's short, 'United Nations' sketch. Bing Crosby and Dinah Shore will introduce a new war loan song, 'Road to Victory,' by Pvt. First Class Frank Loesser. Music will be by Gordon Jenkins and a 24-piece band; announcing will be handled by Don Wilson.

Parade in D. C.

Washington, Sept. 7.

Cavalcade of stars, which gets in here tomorrow morning, will be met by an Army delegation and paraded t the party's hotel.

At 11:45 a. m. stars will be featured in a military parade through the mid-city, stars riding on motorized military equipment. At 12:30 the parade will move to the Washington Monument grounds, where the stars will preview the huge Army War Show opening here in connection with the bond drive. War Show, which will run officially Sept. 9-26, is the biggest thing of its kind; it features equipment and men of every branch of the Army. Ringmaster of the show will be Col. Frank T. McCabe, back from Hollywood, where he served as technical advisor in the filming of 'This Is the Army' (WB).

The big broadcast tomorrow night was produced and directed by Gordon Zachary, of OWI, with Harry Bailey, of OWI, and Don Quinn editing, and continuity handled by Glen Wheaton.

At the Hollywood end, Ken Thompson and Charles Coren, of the Hollywood Victory Committee, worked with Nat Wolff, deputy chief of OWI domestic radio, and Cornwell Jackson, OWI liaison in Hollywood. They put the show together, arranging for the stars, writers, musicians and composers. Ted Lloyd was in Hollywood as liaison for Vincent F. Gallahan, chief of radio, press, advertising and exploitation of the War Finance Division of the Treasury.

Jane Cowl's Bond Pitch

Jane Cowl will star as narrator on a series of six programs on the Blue network, in a tie-up with the Third War Loan Drive, the first to start this Thursday (9). Each show will present the dramatized life story of an American who has been wounded in action and is now recuperating in a U. S. hospital. The man whose experiences are being broadcast that night will put in a plea for bond-buying by remote from the hospital.

WJZ, N. Y., will present a 'War Bond Night' show, featuring its 'Victory Troupe' entertainers, at Madison Square Garden next week (14) during the intermission of the 'Icecapades' show, which is donating that night to the Bond Drive.

Mpls. Seeks $15,000,000 At Its Cavalcade Show; St. Paul's Matinee Out

Minneapolis, Sept. 7.

Inability to obtain a $10,000,000 bond sale guarantee from St. Paul costs that city a proposed Friday (Sept. 17) matinee appearance there of the 'Hollywood Third War Loan Cavalcade.' The 'Cavalcade' is scheduled for the Auditorium here that night and St. Paul business and civic leaders wanted it for the afternoon, the same as the first 'Cavalcade' last season, but couldn't see their way clear to come across with the required guarantee. Accordingly, the film stars will rest here in the afternoon, instead of putting on two shows for the day.

The Minneapolis Auditorium is tentatively 'scaled' at $13,000,000 for the 'Cavalcade.' Some 800 odd of the 9,000 seats—all those in the front parquet section, the most choice in the house—will be available only to purchasers of a $10,000 or larger bond. A minimum of a $50 bond purchase will be necessary to gain any sort of admission. John J. Friedl, War Activities committee chairman here, hopes to push the sale up to $15,000,000 and possibly to $20,000,000 for the show.

In both Minneapolis and St. Paul, the first Hollywood 'Cavalcade' was a sellout, with tickets, however, selling in the usual way. The stars received a terrific ovation in this film-crazy city.

Uncle Sam's Callboard

Lt. Murphy's Heroism

Lt. William W. Murphy, of Jamaica, N. Y., is credited with shooting down a Messerschmidt and a Macchi-202 during recent bombing of Brenner Pass, in an official communique from Gen. Dwight Eisenhower's headquarters in North Africa. Lieut. Murphy is the youngest brother of John Murphy, assistant to Joseph R. Vogel, Loew's v.p., and Paul Murphy, manager of Loew's Ziegfeld, N. Y. Young Murphy has participated in missions over Africa, Pantelleria, Sicily and Italy in the last six months.

Another brother, Charles, is scheduled for graduation from the Army Administration Officer Candidate School in Washington, D. C., this week.

Tommy Dix Checks In

Tommy Dix, Metro contract player, recently returned to N. Y. from the Coast, reports to the Army Air Corps tomorrow (Thursday). He recently completed a part in 'Andy Hardy's Blonde Trouble.'

Roy Linnehan a Prisoner

Springfield, Mass., Sept. 7.

The family of Roy 'Mike' Linnehan, local trumpeter, received word this week that he was a prisoner in Stalag, Germany.

Member of an artillery unit, he had been reported missing in Africa during February.

Off to War They Go

Hollywood, Sept. 7.

Robert Halff, screen writer, Navy.

William Poole, studio cashier, Army.

Elliott Sullivan, screen actor, Army.

John Woodcock, film sound effects editor, Coast Guard.

Warren H. Pierce, OWI's Bureau of Motion Pictures, Navy.

Josephine Rainey, studio secretary, WAC.

Frazer Okayed for Khaki

George Frazer, of the publicity department of Columbia at its home office, passed his physical and reports at Camp Upton, L. I., Sept. 20.

Morris Stoller Tagged

Morris Stoller, of the William Morris office, reports at Camp Upton Sept. 15 as a private. He was inducted last week.

BACK THE ATTACK!

THIS FULL-PAGE AD IN LOOK, AUG. 24 (CIRCULATION, 2,097,348)...
TWO-PAGE COLOR SPREAD IN LIFE, AUG. 23 (CIRCULATION, 4,000,171)...
FULL PAGES IN SATURDAY EVENING POST, AUG. 7 (CIRCULATION, 3,250,067)...
and FAN MAGAZINES, Sept. Issues (CIRCULATION, 5,707,537)...
ADVERTISED TO TOTAL CIRCULATION OF 15,055,069

STATE, N. Y.

Victoria Troupe (4), Ruth Clayton, 3 Samuels, Johnny Morgan, Spike Jones Orch (10), with Nilsson Sisters, Del Porter; 'First Comes Courage' (Col.), reviewed in this issue.

State stage show, coupled to a first run film this week, is a nicely balanced affair that packs neat entertainment values. It features Spike Jones' ('Der Feuhrer's Face') whacky musicians, playing their first date in N. Y. since the paperhanger's puss mapped the way to the jackpot.

Running about 80 minutes, the show is slightly overboard and could be trimmed for better results. Much of the slicing could be done on the opening act, the Victoria Troupe of wheel tricksters. This is a good act, full of unusually novel stunts on bicycles, unicycles, etc., but runs too long. It's now composed of three girls and one boy and better attention could be given routining. Impression is given that they work haphazardly, doing anything that comes to mind.

Ruth Clayton, singer with unusual s.a., fills the second slot to audience satisfaction. With a polished, legit voice she comes up first with 'Wing and Prayer,' then a Jerome Kern medley of recent pops, a serviceman parody on a familiar tune, and finally 'Melancholy Baby,' written by Ernie Burnett, who piano-accompanies her on the one number.

Three Samuels, one of the most entertaining turns in vaudeville, click heavily following Miss Clayton. Their polished tap routines, duo and as a trio, plus the solid comedy bits they work in, add up to values that can be sold anywhere. It's an excellent act and the Marine-like uniforms they wear add both timeliness and color.

Johnny Morgan has been in this area for some time. He was at the Boulevard Tavern, L. I., so long he could have been a partner. Now on the Blue network with his own radio show, the comedian seems headed for a niche he long has deserved. His material here is not quite as strong as the bits he uses in niteries, but nevertheless he earns solid bellylaughs constantly with gags, imitations and sundry items too numerous to mention. With the comic situation as it is Morgan should get an extra push. He'd have made it in normal times.

Jones' aggregation of 10, based on conventional drums, trumpet, trombone, piano, clarinet, tuba, sax, plus sundry metal ware that includes everything but the kitchen sink, do very handily at keeping up the pace and setting themselves solidly with the customers. They start slowly, but build to a sock finish which, of course, is 'Face.'

Jones uses a pair of good-looking blondes as stage dressing. They're the Nilsson Sisters, who make up in looks what they lack as singers. Del Porter, clarinetist, also gets billing as a comedy singer.

Biz good. *Wood.*

ORPHEUM, L.·A.

Los Angeles, Sept. 1.

Louis Prima orch (16), Beatrice Kay, Don Cummings, True Worth; 'He Hired the Boss' (20th).

Combination of music, songs and comedy gives Orpheum an okay, well-rounded stage bill this week, with Louis Prima's orchestra and the Gay Nineties gal, Beatrice Kay, proving about equal on the draw. Prima's 16-piece band beats out some nifty jive rhythms and introduces two comedy bits that have laugh calibre. Maestro has five trumpets on the side as well as his own solid horn, plus five saxophones and two trombones. Rhythm section consists of piano, drums, bass and guitar to hold band on the beat when sending.

Prima's jivy 'Chinatown' opens show and piece is given a real working over that clicks. Leader's brother, Leon Prima, catches the spotlight with trumpet solo of 'Tonight We Love' and pleases big. Louis shines with 'White Cliffs of Dover,' spot being shared with Betty Leeds, femme saxophonist in band. Two comedy spots have Prima and guitarist Frankie Frederico doing vocal take-off on 'Ceri Ceri Bin,' then Prima and Harry Hasse set up a funny line of talk on their trumpets. Lily Ann Carol, band canary, does 'Man I Love,' 'Craziest Dream,' and 'I Got It Bad,' aided by asides from Prima, particularly on latter number. Band's finale is that class piece of swing music, 'Sing Sing, Sing,' Prima's composition, and featuring Drummer Jimmie Vincent. This young man is a whiz at his trade. Prima has his crew garbed in bright red dinner jackets, blue trousers and white shoes, lending flash color and a patriotic note to stage appearance.

Beatrice Kay had a hard time getting off, even after eight numbers. House liked her clowning around but wanted more of the song style she displayed on the 'Gay Nineties' air show. Her act would make an even better impression if some of the horseplay were dropped in favor of her early-day music hall vocaling. In the last two encores Miss Kay really gives out on oldies, 'Put Your Arms Around Me' and 'Just a Bird in a Gilded Cage.' Repertoire included 'The Band Played On,' 'Curse of an Aching Heart,' 'I Don't Care,' 'A Tisket, A Tasket,' 'Take Me Out to the Ball Game,' and 'Mr. Five by Five.' Songstress makes a great stage appearance in costume to fit the songs and tosses in some s.a. for the bald-head row.

Don Cummings, with rope tricks and comedy patter, was another click at opening matinee, doing a showmanly turn. Also pleasing was the personable True Worth with an acrobatic dancing act. Young lady works some difficult bends and twists in slow motion that caught the eye. *Brog.*

NATIONAL, L'VILLE

Louisville, Sept. 3.

Connee Boswell, Joe Venuti Orch with Kay Starr, Barret Deems, Ruthie Barnes, Hayden Causey, Keaton and Armfield; 'Spotlight Scandal' (Mono).

National gets under way with a bang-up bill after a two-week shutdown following the summer season of operettas. Harry Martin has lined up a stage presentation which has name appeal. Connee Boswell is a prime fave here, and Joe Venuti's Orchestra. Venuti has whipped together an entertaining aggregation with plenty on the ball. First, he has three local boys in his outfit, Hayden Causey, rotund guitar player; Florine Heinz and Harry Barrett, saxes. Causey has quite a loyal local following, and the folks gave the home town boys a real sendoff, when Venuti brought them to the foots for a jam session. Venuti m.c.'s the show and does the job acceptably, although his speaking voice was a little on the raspy side.

Connee Boswell was usual smash hit, holding 'em spellbound with her masterly song salesmanship. She gives out with seven tunes, running the gamut from 'You'll Never Know' and other pops, winding up with 'Comin' in on a Wing,' and a medley of 'Clap Hands for Freedom' and 'In My Arms.' Patrons didn't have enough, so she came back for 'Dinah,' with Venuti lending support with a fiddle obbligato. She's a real trouper, and the patrons went for her singing in a big way.

Supporting the headliners are Kay Starr, titian-haired vocalist, who clicks with a couple of fast tunes; Ruthie Barnes, blonde tapster, who contribs a couple of new routines which go over big, and Barrett Deems, drummer. He gives a demonstration of various drum strokes, three stroke paradiddle, etc., and patrons like his technique. He then goes into a rhythm routine, with the drum sticks, playing on a chair, on the floor, and all over the place, winding up at his drums for a wham finale. Got a terrific hand.

Venuti's contribution was a fiddle solo, 'Star Dust,' and he got a rousing hand when he brought various members of the band to the front, each playing a different tune, which he called 'Musical Cocktail.' Winds up with a jam session that had patrons stomping and whistling. Altogether a rousing stage bill to get this house off to a fine start.

Capacity business Friday night. *Hold.*

KEITH'S, INDPLS.

Indianapolis, Sept. 4.

Freddie Stritt, Alan & Dee, Lipham (4), Hanlon & Clark, Judy Manners, Joe Lopa, Ed Resener house orch; 'False Faces' (Rep).

Keith's is back in the groove with vaude this week after profitable excursions into magic and band shows. The new bill has both quality and variety.

Show is sparked by Freddie Stritt, who gives an all-out performance in his double capacity as headliner and m.c. The guy works hard throughout and earns his choice spot with a miscellany that includes some gags that tickle. 'Waiting for the Robert E. Lee' sung minstrel style, a little sleight-of-hand offered in a kidding way and an assortment of trick hats. Hanlon and Clark also get their quota of laughs with their daffy doings as a couple of people going crazy who invite the customers to come along with them. A novelty song, 'I Thought I'd Die,' is the gal's best effort. The guy holds interest with his waiter routine, in which he has a flip name for everything on the menu.

Judy Manners goes over big with her songs in comedy style. There's applause for her vocal mimicry of Helen O'Connell, Bonnie Baker, Judy Garland and other femme favorites, but her Gay 90's routine in the Beatrice Kay manner really gets 'em. It's easily the best thing she does. More vocals are offered by Joe Lopa, who strums his guitar and sticks to the Hawaiian line, with 'Song of the Islands,' 'Little Grass Shack,' 'Hawaiian War Chant' in his repertoire. He winds up with a patriotic medley.

Two acrobatic acts complete the bill. The house has come up with another team of whiz kids, the Lipham Four, who turn out to be exceptionally clever juve performers. Some of their stunts are complicated and tough, but they manage them like old timers. Alan & Lee have a first rate balancing and spinning routine. He does all sorts of things, while standing on his head and gal whirls while hanging by the back of her neck. Biz was fair when caught. *Corb.*

STANLEY, PITT

Pittsburgh, Sept. 4.

Russ Morgan's band (17), Connie Haines, Calgary Brothers (2), Eunice Healey, Mary Osborne, Walter Link; 'Hi Diddle-Diddle' (UA).

Combo of Russ Morgan's band and singer Connie Haines as co-headliners gives Stanley an entertaining show for the holiday week. It's a smooth-running layout, with first-rate supporting acts, and adds up to an hour of solid fare, just the thing for WB deluxer's flesh-hungry clientele (house has been running 'This Is the Army' (WB) straight for the last fortnight).

Morgan, in addition to filling the m.c. spot, also handles most of the band's vocal chores, and to boot he's doing plenty of trombone soloing and even sitting down at the piano to knock off a medley of tunes he has written. All in all, the guy's busy and slapping out a nice job in every department. His comedy chatter and cross-fire with the audience are crisp and chummy, and makes the atmosphere convivial for everybody.

Orch, made up of four trombones, including Morgan's, four saxes, three violins, three trumpets, guitar, drum, bass and piano, emphasizes the sweet style and sticks chiefly to the confirmed Hit Paraders, like 'Small Fry,' 'If You Please,' 'Let's Get Lost,' 'Put Your Arms Around Me,' etc., although Morgan does introduce one new number in 'Homespun,' which he composed. Vocalists are Mary Osborne, who doubles on the guitar, and Walter Link, the bassist. Former is highly decorative, but her one song, 'Get Lost,' is done at too slow a gait and is almost funereal. She scores solidly, however, with her electric-guitaring. Link mops up with his hoke on 'Put Your Arms.'

Connie Haines, radio singer, bangs out a smash session next to closing with her warbling. Cute little half-pint has a lush set of pipes and knows what to do with them, and she sells 'Swing Low, Sweet Chariot,' 'It's Always You,' 'Little Brown Jug' and a couple of others right down the groove. Mob was in her corner all the way. Calgary Brothers are their usual comedy smash and have added several new and funny bits to their slow-motion antic acrobatics, while Eunice Healey, an appealing tapster, twinkles her steel-plated toes into another of the show's high spots.

Maurice Spitalny's overture this week is a medley of tunes from 'Oklahoma,' including the title tune, 'Oh, What a Beautiful Morning' and 'People Will Say We're in Love,' with Spitalny violin-soloing the latter. It's lilting music and maestro's arrangement of the hit triumvirate is completely ear-easy. *Cohen.*

EARLE, WASH.

Washington, Sept. 2.

Harry Reso, Barbara Blaine, Pat & Sylvia, the Roxyettes, Jo Lombardi's house orchestra; 'Watch On the Rhine' (WB).

This is the Roxyettes fifth anniversary and Harry Anger has provided a three level birthday cake with the Lombardi band brought up to make music amid the frosting. They do three numbers, one in holiday garb, another in Eton Boy costumes and as a clincher don tight Mexican trousers to back up the 'Minnie from Trinidad' routine. Fresh, agile and attractive, the Roxyettes have been built up until they have become a real stage show asset.

Pat and Sylvia attend to the vocals with a strong yen for melodies from the Emerald Isle. It was a cinch spot for Harry Reso for the customers were hungry for laughs. He is one of the best eccentric dancers to play the Earle and gets more merriment out of his pantomimic juggling. Barbara Blaine, a lithesome lass in graceful tap routines combined with agile acrobatics completes a short and snappy program. *Arke.*

ORIENTAL, CHI

Chicago, Sept. 3.

Ada Leonard & Orch (16), with Mary Leonard; Mary Beth Hughes, Bill Anson, Chester Fredericks & Kaye Wilson; 'Gals, Inc.' (U).

Combination of Bill Anson, a local radio fave; Ada Leonard, who was strip queen of the Rialto for several years before becoming a band leader; and Mary Beth Hughes, from Hollywood, should add up to a healthy week at the boxoffice.

Leonard band was a disappointment. When caught its tones were very ragged and the group seemed to lack coordination and the smoothness expected of a group that has been together as long as this one has. Another glaring deficit lies in the vocal department. Mary Leonard has but a fair voice and an amateurish delivery and Ada Leonard should confine herself to waving the stick, her vocal efforts being definitely weak.

Band opens with 'Swing High,' followed by Mary Leonard who vocals 'There's One Girl and Two Boys' and 'Cow-Cow Boogie.' A medley of three numbers is next in which the violin section (3) were given a chance to be heard above the brasses. More use of this section would add greatly to the listening qualities of the band. Ada Leonard vocalizes on 'Stormy Weather,' and Rita Kelly, pianist, is featured in 'Little Rock Getaway.' Frances Shirley trumpets her way through 'I Can't Get Started With You'; band plays 'Ida,' Ada Leonard warbles 'Mad About 'Em Blues' and does a few dance movements as the outfit plays a symphonic arrangement of 'I've Got You Under My Skin,' and Desi Thompson, drummer, is spotlighted for 'A Girl and Her Drums.' Close with 'Coming In On a Wing and a Prayer.'

Chester Fredericks and Kaye Wilson open vaude portion of the bill with a neat line of stepping. Outstanding is Frederick's sock steps and his sliding exit while the girl does nicely with a rhythm tap to 'Sheik of Araby.' A hit.

Mary Beth Hughes came on to good reception. After a short session of gags with Bill Anson, she sings 'Don't Get Around Much Anymore' and 'All Or Nothing at All' in fairly good voice to polite response.

Bill Anson (New Acts) stopped the show with his radio impressions and comedy chatter and left to slambang applause. *Morg.*

ADAMS, NEWARK

Newark, Sept. 4.

Charley Barnet Orch (18) with Virginia Maxey, Peanuts Holland, Al Killian; Bunny Briggs, Buster West & Lucille Page; 'Submarine Alert' (Par).

Charley Barnet's crew has undergone considerable revision since the last time around, with Nita Bradley and Huck Andrews, among others, now on the sidelines. In essence, however, the basic Barnet style remains essentially the same. Band is still much too loud, the tempo is monotonous, and the numbers are characterized by a lack of variation. It boils down to a surfeit of jump stuff minus the leavening influence of any ballad work, except for a brace of vocals. Combo is solidly constructed, with the brasses as the focal point. It's a setup that's catnip for the solo stuff of Peanuts Holland, Trummy Young, and Al Killian.

Virginia Maxey, Barnet's new vocalist, doesn't shape up too impressively, outside of the fact that she's an eye-filler. Runs through 'All or Nothing At All,' 'People Will Say' and encores with 'I Can't Give You Anything But Love,' numbers that are obviously out of her metier. Gal gives the impression of being able to do a far better job in the jump idiom.

Barnet's current repertoire includes such standbys as Duke Ellington's 'Mood Indigo' (with Barnet giving the Duke a nice accolade), 'Pompton Turnpike' and 'Cherokee.' The hepcats lap it all up and yell for more of the sound and the fury. Barnet is solid here, all the way.

Bunny Briggs opens the vaude section with his standard vocal intro, with which he could dispense, and then flashes some plain and fancy hoofology that rated him aces with the mob. An agile stepper, he's plenty showmanly and caps his stint with an off-to-Buffalo with Barnet.

Buster West and Lucille Page wind up bill with their clicko comedy act. Gal does a dance on her own that's good and West's knockabout comedy with a stooge, both togged in naval uniforms, won a load of laughs.

House was capacity at Saturday matinee. *Jona.*

HIPP, BALTO.

Baltimore, Sept. 4.

Jackie Green, Frank Gaby with Kay Stuart and George Marin, Enrica & Novell, Max & Gang, Paul Remos & Toy Boys (3), Felice Iula and house orch (12); 'The Sky's the Limit' (RKO).

Good variety in this layout garners a maximum of results with smart routining accounting for a constantly mounting climax. Appealing opener is supplied by Max and his gang, a pooch turn that works swiftly and surely with laughs smartly worked in. Served as perfect starter for this layout when caught and a good spot for Jackie Green to follow.

Somewhat early in the layout, comic nevertheless scores with good gagging, impressions of Cantor and Jolson and a finishing parody. Has developed very nicely since last caught here in the nitery sector and garners a very healthy response. Is followed by Enrica and Novell, nice appearing ballroom duo in smooth posturing, featuring good lifts and throws to well set orchestral background.

Frank Gaby is sock from the tee-off. Ventriloquist uses the traditional dummy and cross fire of the early days of vaude but utilizes a femme and male stooge for additional laughs and a bangup finish. Zoot-suited stooge mouths the lyrics for Gaby's tight-lipped vocalizing, and it goes over for big returns.

Paul Remos and Toy Boys close and click as usual. Working on a high poll and ringing in some xylophone whacking, cute appearing pint-sized assistants are surefire with every gesture. Remos paces well and holds matters together for a highly successful clincher that is good for plenty of applause.

Biz okay. *Burm.*

ORPHEUM, MPLS.

Minneapolis, Sept. 4.

Ted Lewis Orch (13) with Three Reed Sisters, Geraldine DuBois, Teddy Hale & Paul White, Bebe Fox, Audrey Zimm, Charles 'Snowball' Whittier, June Edwards; 'Hi Diddle-Diddle' (UA).

If there were such a title as 'king of showmen and entertainers,' Ted Lewis undoubtedly would be well up in the running for the crown. His ascendancy covers an unusually long span of years. Instead of slipping, he seems to improve with age and familiarity to a remarkable degree, even though year in and out he continues to include in his musical and other routines many of the self-same offerings which have helped to make him distinctive. Their exclusion probably would provoke his host of admirers' resentment. Without the 'shadow' business, the hat flipping, the peanut tossing, the 'St. Louis Blues,' 'When My Baby Smiles at Me,' 'The Musical Magical Man' and the interrogation, 'Is Everybody Happy?' it really wouldn't be a Ted Lewis show.

Lewis still is a wizard at digging up youthful, talented feminine lookers, at swift pacing of the entertainment, at maintaining liveliness and pep, at individuality, at combining musical, song, dance and fun into a delectible stage repast. His unit provides the entire current show, and it's the sort of concoction that engenders much audience enthusiasm and word-of-mouth boxoffice fodder.

The present crew of 12 red jacketed musicians comprises four rhythm, including a violin and bass fiddle, five brass and three saxes, which later alternate with clarinets. They're plenty good on the hot swing stuff. Lewis himself, of course, emcees, talks songs, gives out on the clarinet, cavorts, gags, clowns and conducts, and otherwise hasn't much to do.

Band opens with a fast and torrid rendition of 'St. Louis Blues.' Then there's a 'Me and My Gal' medley, with warbling by the Reed sisters, who are decorative on the stand as well as useful musically. This brings on the first of the Lewis cuties, too—a pert little brunette, Geraldine Du Bois, who sings and dances with eclat. Through these and nearly all the other numbers Lewis himself keeps plenty busy, always figuring prominently in the proceedings in one way or another.

Teddy Hale, colored lad, does some stepping during 'He's a Yankee Doodle Dandy.' Bebe Fox, attractive little blonde, has a routine that provides torso twisting along with tap dancing. A swing arrangement of the 'Il Trovatore' anvil chorus is the musical background for some sensational baton whirling by a very young and tiny drum marjorette, Audrey Zimm. It's socko. Lewis scores with a patriotic song appealing for war bond purchases before Charles 'Snowball' Whittier shadows the maestro and then offers several impressions. Teddy Hale then teams with another dusky eccentric dancer, Paul White, for a cyclonic hoofing and comedic interlude, with Lewis joining the boys for 'When My Baby Smiles at Me.'

Three Reed Sisters grab the spotlight to harmonize, a medley of Cole Porter songs setting their vocalizing off to fine advantage. Another Lewis 'discovery,' June Edwards, a remarkable contortionist, whams 'em with her difficult and thrilling feats. Lewis follows with his 'Musical Magical Man,' which gives individual band members a chance to solo and clown. The pulse-quickening finale has the entire company doing brief bits, and finishes with peanut tossing.

It's another instance of Lewis keeping faith with his public and being extremely generous in quantity and quality of entertainment. The show has everything. House nearly filled at first performance opening day. *Rees.*

CAPITOL, WASH.

Washington, Sept. 1.

Sammy Kaye's orch with the Kadets, Tommy Ryan, Billy Williams; Nancy Norman, Arthur Wright; Sunny Rice, Wyse & Mann, Art Brown; 'Hi Diddle-Diddle' (UA).

Sammy Kaye's musical routine is a smooth blending of rhythm, syncopation, sweet swing and melody. He goes in for one solid production number that conjures memories of Fred Waring's 'Dancing Dominoes.' In the darkened house the musicians do a medley of flower songs, with fluorescent effects which combine with soft melody for a striking effect.

Vocal numbers include Tommy Ryan's 'Blue of the Evening,' Nancy Norman's 'You'll Never Know,' Billy Williams' 'Paper Doll,' interspersed with some smooth band arrangements. The piece de resistance of the Kaye program is the 'Want to Lead a Band' number. At the late Thursday show the maestros induced a Washington Post femme reporter, a sailor and a private to come forward and wave the stick. The amateur band leaders create a lot of fun, helped out by some quizzing for comedy effect by Kaye, aided by the sardonic Cecil at the percussions. Given an attractive setting by Gene Ford, the Kaye musicians have im-

(Continued on page 42)

and the critics are no exception:

The New York Dailies

"Superior example of creepy entertainment . . . intriguing, imaginative thriller . . . the No. 1 item on the current list."
—Otis L. Guernsey, Jr., N. Y. Herald Tribune

"Action, suspense, mystery . . . John Garfield in the fattest role he ever had."
—Kate Cameron, N. Y. Daily News

"One of the uncommon and provocatively handled melodramas of recent months."
—Bosley Crowther, N. Y. Times

"There are thrills, chases . . . The pace is fast, the entertainment hectic."
—Lee Mortimer, N. Y. Daily Mirror

"Creates and holds engrossing mood of suspense and excitement."
—Alton Cook, N. Y. World-Telegram

"Trim and close-hauled melodrama."
—John T. McManus, P.M.

John GARFIELD · Maureen O'HARA

The Fallen Sparrow

with

WALTER SLEZAK · PATRICIA MORISON · MARTHA O'DRISCOLL

Produced by ROBERT FELLOWS · Directed by RICHARD WALLACE

Screen Play by Warren Duff

"This unusual picture deserves your attention."
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RKO RADIO PICTURES

The Trade Press

"Melodrama with sufficient suspense to carry through as bill-topper for nominally profitable biz."
—Variety

"Topnotch meller . . . a show that can stand exploitation . . . customers will find plenty to their liking."
—The Exhibitor

"Taut and tense . . . earmarked with commercial satisfaction."
—M.P. Daily

"Outside general run . . . mystery, terror and suspense in large measure."
—M.P. Herald

"Sure-fire box office attraction . . . Tense, absorbing, edge-of-the-seat drama for men and women alike."
—Showmen's Trade Review

BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN!

Spiegel New Comerford-Scranton Supervisor; Other Key City Briefs

Scranton, Sept. 7.

Comerford Theatres has taken over the 25% interest of Harry Spiegel in the Family, and Spiegel has been named supervisor of all Comerford houses in the Scranton central city area, according to J. J. O'Leary, g.m. Spiegel, who has been with Comerford for about 30 years, has been operating the Family since it was playing burlesque more than 10 years ago. In late years, it has been playing pictures with vaudeville the second half of every week.

O'Leary also announced a general reshuffling of Comerford managers, as follows: Byron Linn, city supervisor here, made manager of Strand, replacing Willard Matthews, transferred to Capitol, Hazelton; John Gibbons, from assistant manager of Family to manager Capitol, Scranton, replacing Matt O'Keefe, made manager of the American, Pittston; Thomas Jones, of Comerford art shop, named supervisor of suburban houses in Scranton; Al Farrell, of Scranton booking office, to Binghamton; Jack Mahon, manager of West Side, Scranton, to booker in Scranton; Edward McGovern, manager Rialto, Scranton, to manage West Side; William Kays, manager of Globe, Scranton, to manage Rialto; Frank Loftus, manager American, Pittston, to manage Globe.

17-Year-Old Theatre Mgr.

Seattle, Sept. 7.

Pat Oats, 17, who was in the office at the Neptune (Evergreen) nabe, has been advanced to manager of the theatre. She succeeds Jack Dudman, who goes downtown as mgr. of Hamrick-Evergreen's Blue Mouse. Miss Oats is the first femme boss at any H-E or Evergreen house in Northwest, except Mrs. Mathes, mgr. of the Avalon at Bellingham, formerly owned by her late husband.

Delmo Larrison transferred from mgr. of B. M. to mgr. of Coliseum (H-E), 2d run ace.

Herb Stewart resigned as asst. mgr. Orpheum; joining Navy.

(Miss) Dee Russell resigned as chief booker for Sterling chain, now with contracting firm in Kodiak, Alaska. Robert Clark, former 20th-Fox booker in Salt Lake, her successor.

Detroit's Honor Roll

Detroit, Sept. 7.

A priest, a rabbi and a Protestant minister gave invocations for all the faiths last week when the Motion Picture Industry here paid tribute to its members in the armed forces. An honor roll listing 85 men and women alone from the Detroit film exchanges and associated companies was unveiled and permanently installed in the lobby of the Film Exchange Building at the dedicatory service.

The dedication ceremonies were in charge of Lieut. Charles W. Snyder, Detroit police censor, with Father Harold Markey, Rabbi Hirshman and the Rev. C. B. Allen representing the various faiths at the ceremonies. The unveiling of the monument was performed by four pioneer Detroit showmen, each of whom has spent more than a third-of-a-century in show business—Harlan Starr, Wesley Schram, Jacob Stocker and Michael Schoenherr.

Drive-In Reopens Fast

Rochester, N. Y., Sept. 7.

Drive-in theatre quickly reopened after lifting of pleasure ban. Gradon Hodges, who spent the summer painting and improving the property, continues as manager. Children and service men are admitted free.

End of ban plus OPA blessing on restoration of full bus service was expected to hypo theatre business generally, particularly the nabes which have been hit hardest by gasoline restrictions.

Embassy reopened Friday (3) with Hirst burlesque on weekend basis, splitting with Lyric, Allentown, Pa., where shows play Tuesdays and Wednesdays before going into Boston. Jack Beck returned as manager and Floyd Hallicy as stage director.

Kupca's House

San Antonio, Sept. 7.

Emil Kupca named manager of the Interstate's newly opened nabe, the Star, by city manager, E. E. Collins. Star newly remodeled after being partially destroyed in interior by fire.

F. D. Russell has sold the Van Theatre, Van, Texas, to J. H. Stagner, former county clerk of Van Zandt County. Russell has operated house here for past two years.

L. C. Montgomery and Jay Houck opened the Joy, Dallas, as a double feature grind. The 1,200 seater, formerly Circle, will be managed by O. B. Bridges; house closed for some time. Montgomery and Houck operate 60 theatres through Texas, Louisiana, Mississippi and Arkansas.

Carries On

Pittsburgh, Sept. 7.

Mrs. Ruth Hadburg has taken over the management of the Hazelwood theatre, succeeding her husband, David Hadburg, who has left for the army. Mrs. Hadburg is the daughter of Mike Shapiro, of the Shapiro-Fineman circuit, which operates the Hazelwood.

Universal exchange has moved back into its old quarters at 1709 Boulevard of the Allies following a thorough inspection by company executives. Film vaults, walls and shipping room floor collapsed several months ago during the night and since then U has occupied the untenanted building formerly under lease to Loew's.

Buffalo Drive-In Reopens

Buffalo, Sept. 7.

Day and date with the lifting of the pleasure driving ban, Niagara Drive-in theatre here reopened.

Loew's P. A. Shifts

Carl Fishman, Bronx district publicity man for Loew's, Navy's 'Seebees,' and Teddy Arnow, Loew's Queens publicity man, Army.

Ernest Emerling, acting advertising manager, has shifted several of the assignments. Sol Handwerger, formerly handling the portfolio service for the out-of-town theatres, will handle publicity for Loew's metropolitan and other Brooklyn Loew's theatres. Wm. Jefferson has taken over the portfolio service. Pete McCarty will handle the Valencia and North Queens, while Sam Coolick will publicize the Paradise and Bronx theatres. Sidney Kain, former assistant manager of Loew's Kings, is now attached to the Loew ad department.

Spann's Texas Zone

Dallas, Sept. 7.

J. Harry Spann named as east Texas sales representative of Monogram. He has been associated with company for years as branch manager of Atlanta, New Orleans and Memphis branches. He succeeds Connie Dreher, resigned.

Coast Theatre Deal

Los Angeles, Sept. 7.

Arlington theatre, 800-seater, has been bought by Sol Silverman and Joseph Sloate from Oscar and Beatrice Johnson. Silverman is owner of the Crenshaw theatre.

Bill Feld Upped by Republic

Bill Feld, southeastern Missouri salesman for Republic Pictures, has been upped to the managership of the company's Des Moines, Ia., exchange. Feld has been succeeded by Pat Meadows. Feld succeeds Bud Moran, who has joined the St. Louis Vitagraph exchange.

Ray Colvin, head of the Exhibitors Supply Co., and secretary of the Theatre Equipment Dealers Protective Assn., expects 150 to attend the three-day conclave of equipment dealers and manufacturers in Chicago in a fortnight.

Dolores Knecht, formerly with the local Monogram exchange has become office secretary at PRC.

Julia Joyce has switched from Columbia to the Monogram.

Ray Curran, booker for the UA exchange here, being prepped for a sales job when his successor is found. He will work in the Memphis territory under the direction of Eddie Ashkins.

Roy Fox to L. A.

San Francisco, Sept. 7.

Roy Dennis Fox, artist with Fox West Coast for 20 years, resigned today to take Los Angeles advertising agency job.

Reopening Glen, K. C.

Kansas City, Sept. 7.

Glen theatre, nabe house operated by Dickinson circuit, being readied for reopening following reconstruction made necessary by a fire which damaged it several months ago.

Senn Lawler, public relations exec for Fox-Midwest Theatres, Inc., named to chairmanship of motion picture division of publicity for war chest drive next month.

Commonwealth Theatres, Inc., has taken over the Missouri theatre at Carrollton, Mo.

Columbus Exhibs Name Stearn

Columbus, O., Sept. 7.

Max Stearn, owner of the Southern, has been named permanent chairman of the Columbus exhibitors' participation in the Third War Loan drive.

Youngstown Parking Bill

Youngstown, O., Sept. 7.

City Council at Youngstown will consider legislation, recommended by the city planning commission, to require all theatres, halls and supermarkets built in or near residential zones to provide parking space for automobiles, based on their seating capacity or floor space.

The bill will be brought up for action Sept. 13.

Sell New Castle, Pa., Theatre

Penn theatre has been sold to Victor Amuse. Co. for approximately $200,000. Monarch Amuse. Co. holds a lease on building, and will continue to operate the 1,100-seat house until the contract expires.

WEATHER (CENSORED)

THE Fawcett REPORTER

THE NEWS OF 3 MILLION READERS

MOVIE FANS HIT ALL-TIME HIGH

CHARIVARI

GREATEST tribute perhaps ever paid the movie industry came from the Russians during the Battle of Stalingrad. The Red Army kept the movie theatres open until the very day the Nazis marched into the city proper! According to True Magazine, one of the score of Fawcett Publications—and a very exciting one, too.

* * *

Speaking of the movie industry, as everybody is these war days, one of our bright people wants to know why it's called an industry. Would you call either Sam Goldwyn or Darryl Zanuck an industrialist? Just because the movies are big doesn't mean they have to be an "industry." Art in mass production, yes—our man says—but industry, never!

* * *

Producer Alex Yokel in a letter to *Motion Picture* predicts a possible public surfeit with musicals, with 105 of them scheduled for the cameras—a lot of songs—and patter even for 135 million people. Says vocal Yokel: We're going to overdo the musical—as we did shortly after sound came in.

* * *

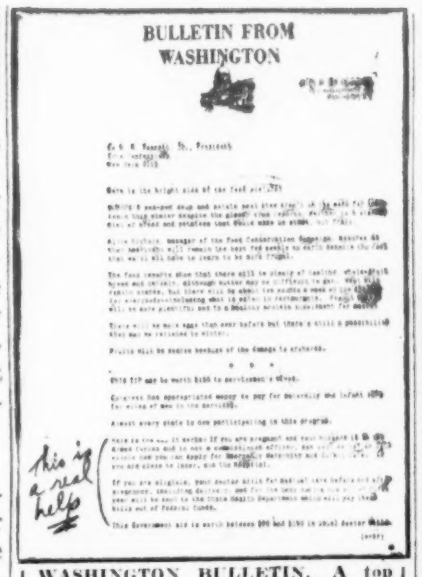
How many words do you use in your everyday conversation? The readers of Fawcett women's magazines seem to be pretty smart. An analysis of mail from readers shows they have a combined vocabulary of almost 3,200 words!

* * *

Our latest testimonial comes from Milton Berle, who writes us from New York: "There are two ways of keeping in touch with Hollywood from here. One is to visit Agent Louis Shurr's office and read his mail to the staff, and the other, of course, is to eagerly await each edition of *Motion Picture-Hollywood*. I'll say one thing about *Motion Picture-Hollywood*—it's prettier than Shurr."

* * *

And we'll say one thing about Mr. Berle. He splits his infinitives.



WASHINGTON BULLETIN. A top correspondent writes "Bulletin from Washington," exclusive in our Fawcett Women's Group magazines, because Fawcett surveys show Washington now holds an interest for the American woman comparable to Hollywood and New York. The Bulletin is crammed with advance information on what every young woman should know—about Washington, anyway.

A NEAT TRICK

by Katharine Brush

THE movie stars have one public trick that I think is wonderful—and that I can best describe by means of the following. ...One day in the lobby of the Beverly-Wilshire I watched Bette Davis and Rosalind Russell meet by chance, greet each other enthusiastically, and begin a conversation about something which absorbed them both. Meanwhile, a little army of news photographers sprang up from the lobby floor and came hurrying out of the walls and woodwork. The cameras, the flashlight bulbs went off like ack-ack; the air was loud with such commands as "Now smile at each other"—and the point is that both Miss Davis and Miss Russell were able to obey all instructions automatically, without really listening, or for an instant interrupting their own earnest conversation.

It's entirely instinctive. Any two experienced screen people can smile seductively for the cameras while asking each other solicitously how the baby is; or they can register light-hearted vivacity while discussing topics like the servant problem, the Hays office, or the next bondselling tour...It's quite a trick, fun to watch. (From Sept. *Motion Picture*.)

MOTION PICTURE 85% Up!

FLASH! Over 3,096,500 women will buy September issues of True Confessions, Motion Picture and Movie Story magazines—84,640 more than last year. These women go to the movies an average of twice a week, and with them go their boy friends, husbands, children. Is that bad?

7,500,000 Box Office People set new record!

MOVIE fans—backbone of the box-office—are buying more movie magazines than ever before in the history of publishing—and they're walking up to the newsstands to buy them, too. No free dictionary deals there.

How many people read movie magazines, anyhow? Well, almost 7,500,000 box-office people now buy them every month—and Lord knows how many others read them through. This is about 40% more than a year ago!

To get commercial, Fawcett's own movie magazines, *Motion Picture* and *Movie Story*, will show a 53% circulation increase for September issues—and *Motion Picture* itself will show an 85% jump over the year before.

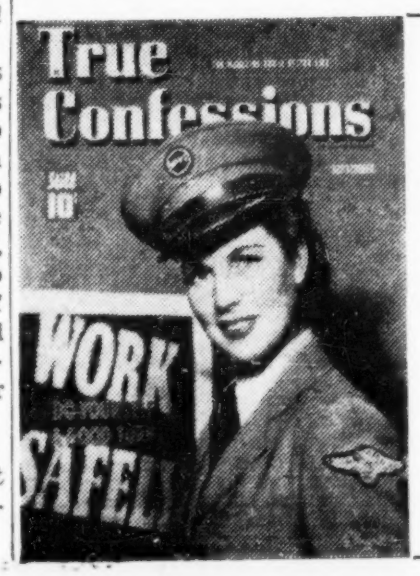
And final figurts tell us that 97.5% of all the August *Motion Picture* magazines *printed* were *sold!*

Modestly but firmly, we consider this a bit colossal.

MOVIE STORY is the most popular magazine of its kind. Its film fictionizations constitute a monthly roll of honor. For September: This Is The Army; Song of Russia; Jane Eyre; The Song of Bernadette; Claudia; Frontier Bad Men; My Kingdom for A Cook.

* * *

Each and every magazine mentioned above in The Fawcett Reporter is a member of the great family of Fawcett Publications. Published by Fawcett Publications, Inc., 1501 Broadway, New York, N. Y.



WIPS FOR WAR

Have you heard about the WIPS? More than 1,748,000 buyers of September True Confessions have. The WIPS, Women's Industrial Production Service, are women war workers, newly organized to increase production.

A short article and coupon invited readers to write in concerning membership in this infant organization. We've received more than 1,000 coupons—the first two days. (And pouring in heavier now!)

The WIPS and we think that's great—but one thing bothers us. Ten coupons came in a full 15 days before True Confessions appeared on the newsstands. Is our printer handing out advance copies to his relatives again?

Advertisement

Thanks, Mr. Libson!

Thanks, Mr. Friedl!

THESE WIRES TELL THE STORY!

PHANTOM OF THE OPERA

in TECHNICOLOR

Starring

NELSON EDDY

SUSANNA FOSTER · CLAUDE RAINS

with

EDGAR BARRIER · LEO CARRILLO · JANE FARRAR

J. EDWARD BROMBERG · FRITZ FELD · HUME CRONYN

Screen Play, Eric Taylor, Samuel Hoffenstein · Adaptation by John Jacoby
Based on the composition "Phantom of the Opera" by Gaston Leroux
Produced by ARTHUR LUBIN · A UNIVERSAL PICTURE · Directed by GEORG WAGGNER

"BACK THE ATTACK! BUY WAR BONDS! THIRD WAR LOAN."

Circuit Reps Open Wage Talks With Musicians; Demand 5% Increase

With the War Labor Board approving a new contract for stagehands in Greater New York picture theatres, calling for an increase plus retroactive pay, circuit representatives have opened negotiations with the musicians union, Local 802. At a meeting during the past week, the musicians asked for a one-year contract calling for a 5% increase. They are now receiving $115 weekly. Another session to go to bat on the matter will be held by the end of this week or early next.

Settlement reached with the stagehands, Theatrical Protective Union, No. 1, is for three years but goes back retroactively to Feb. 1, 1942, members having gone along ever since then on the old basis as result of delays in negotiating a new ticket.

Under the deal reached, the stagehands get a $2 increase to cover the retroactive period from Feb. 1, 1942, to the present, while for the balance of the three-year agreement the boost will be $5. Additionally, starting this year all members of the union working in N. Y. theatres using stageshows, will receive two weeks vacation with pay instead of one, as formerly.

Richard F. Walsh, president of IATSE, aided No. 1 in making the settlement.

Thefting Theatre Mgr.'s Family Makes Good $1,116

St. Louis, Sept. 7.

Charges of embezzlement preferred by Fred Wehrenberg, head of a chain of indie houses, against a former manager of his Normandy, Mo., theatre were withdrawn last week when the man's family made restitution of the balance of the $1,116 shortage. When the original shortage was discovered the manager restored $516 promptly and promised to repay the balance.

A deadline for the restoration was fixed and when it passed without payment Wehrenberg filed the charges with a justice of the peace in St. Louis County and the manager, the father of a small child, was promptly jugged.

Many Hurt in Theatre By False 'Fire' Shout

Charlotte, N. C., Sept. 7.

More than a dozen persons were injured, some of them painfully but none seriously, when an unidentified person yelled 'fire' in the crowded State theatre at Burlington. There was an immediate, hysterical stampede toward the front door and aisle exits. Before the surging crowd got entirely out of hand, J. F. Qualls, one of the managers, allayed fears by saying there was no fire.

Kenton, O., Fire

Kenton, O., Sept. 7.

W. D. Ward is planning to relocate the Ohio theatre here, following last week's (29) fire which destroyed his equipment, valued at $20,000, and swept the building in which the theatre was located. Fire Chief Ralph Jones, a member of the audience when blaze was discovered, said flames originated in waste paper on a rear landing and were swept through the aisles by air-conditioning fans.

WLB Okays $2-$7 Wage Increases Weekly for Film Office Workers

Washington, Sept. 7.

WLB has approved wage increases from $2 to $7 weekly for office workers of six major film distribution companies in exchanges in about 50 cities.

In the case of five of the companies—Paramount, Loew's, Columbia, United Artists and Vitagraph (Warner Bros.)—requests were made jointly by the firms and IATSE to extend union contract wage scales to all exchanges where the union had been chartered since September, 1942.

No union was represented in the case of RKO, which made the request itself. About 100 people benefit by the RKO raises which range from $2 to $5.25 weekly in 18 cities.

For the other companies, the increases range from $3 for those earning $30 or less, to $7 for those making $60.01 to $70 a week. Covered are 436 Paramount people in 10 cities; 120 United Artist employees in 24 cities; 48 Columbia employees in eight cities; 60 Vitagraph people in four cities; and 249 for Loew's in 17 cities.

'On Sept. 9, 1942,' explained WLB, 'the union entered into separate agreements with all of the companies except United Artists, providing for a scale of salary increases in the film exchanges. United Artists entered into a similar agreement in December, 1942. The wage adjustments were to be applied only in exchanges where a local of the union had been chartered. The new rates became effective in those cities where the union was chartered in Sept., 1942, and did not, therefore, require board approval. The board's approval of the joint requests extends the contract terms to all of the United Artists union exchanges, and the newly chartered union exchanges of the other companies.'

Curb Pools

Continued from page 5

division of DJ has been severely curbed on budget appropriations.

Clark's Cooperation

What encourages exhib leaders and the rank and file of independent theatre operators is the cooperative attitude being displayed by Assistant Attorney-General Tom C. Clark, who has been gathering information on exhib problems, and has indicated his door stands open for reports from theatre owners on conditions; their experiences under the decree; recommendations as to steps that should be taken, etc.

No Complete Divorcement

As was predicted in 'Variety' about three months ago, a Justice Department move for complete divorcement of exhibition from distribution and production remains extremely unlikely. This was hinted by Assistant Attorney General Tom C. Clark, following last Wednesday's (1) confab with N. Peter Rathvon, Nicholas M. Schenck, Barney Balaban, Spyros Skouras, and Joseph H. Hazen. Clark expressed the 'hope' of an around-the-table settlement between the Big Five and the indies.

Although Justice people claim they have an 'open-and-shut case,' and could win divorcement in the courts, they point out this might leave the indies no better off than before. Large chains would still get preferred bargaining position with the producers, and this would be the springboard for a brand new set of monopoly complaints by the little fellows. In the words of one Justice Department official, 'It would just go on and on forever.'

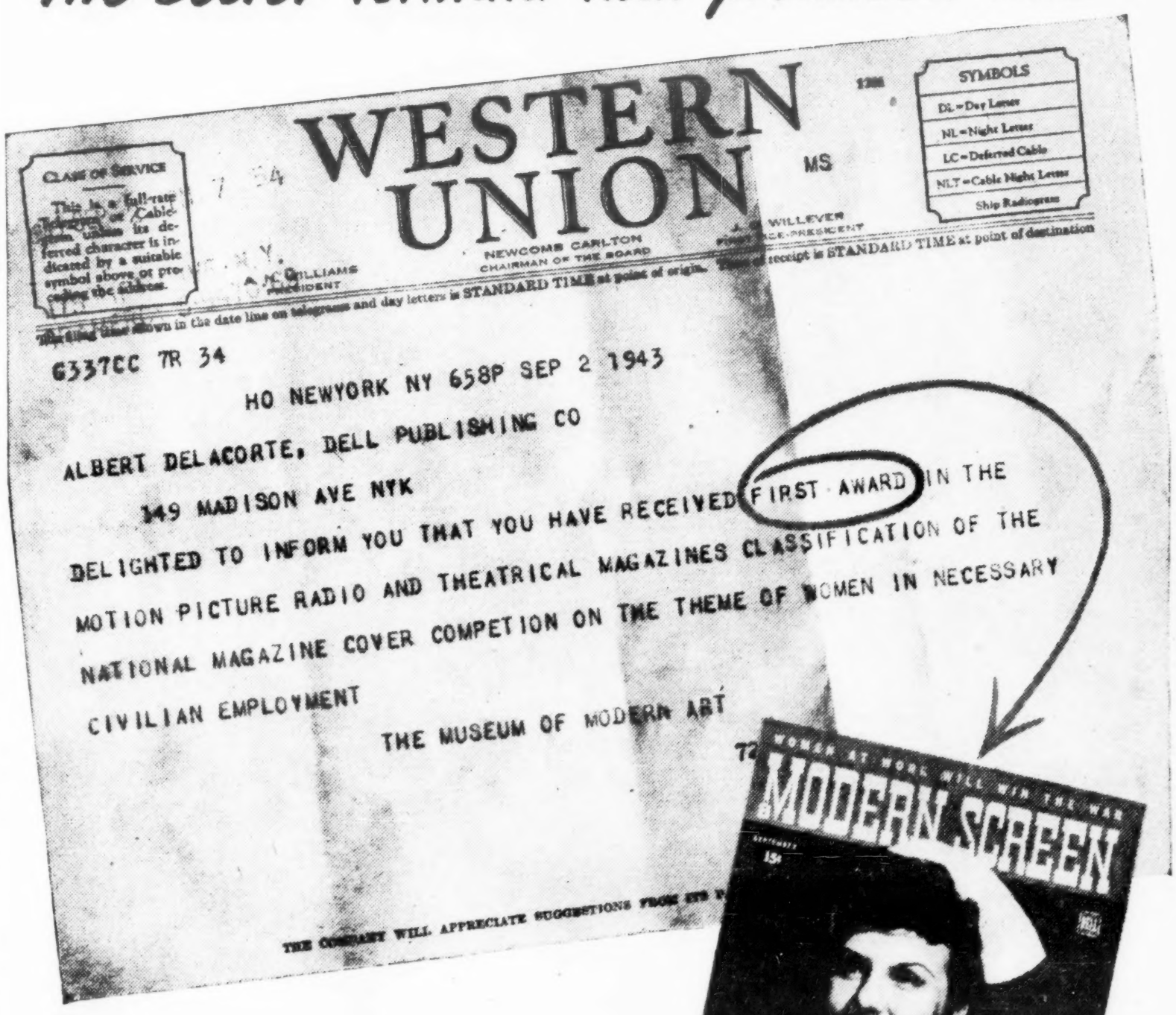
On the other hand, some good points are seen in whittling down the number and class of houses which could be operated by Paramount, MGM, Warner, 20th-Fox and RKO. It would mean that the Big Five would have smaller chains to compete with the owners of one or two theatres. It would also mean throwing into the market single houses and small regional chains which would increase competition—always an anti-trust goal. There is nothing definite yet along these lines, but it is occupying an important part in the thinking on the subject.

One argument of the Big Five definitely leaves the D. of J. cold. It is that theatre operation keeps some of the producers out of the red in bad years. The only answer in government circles is 'What about the producers who don't control their exhibition outlets? They get along.'

Chief development of last Wednesday's session was an agreement by the Big Five to furnish certain information, particularly about the effectiveness of the present consent decree. Dope will probably be forwarded to Washington in about another week, and there may be a second powwow between Clark and the company presidents. Taking an active part last Wednesday was Robert Wright, special deputy attorney general, who has been knee deep in the case for the past three years.

BK + BR + BL = BC

The secret formula that produced this: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THE MUSEUM OF MODERN ART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS

Better Kodachromes PLUS Better Reproduction PLUS Better Layouts equal Better Covers. That's our formula.

GIVE MODERN SCREEN your best pictures and MODERN SCREEN will show them at their best—to a circulation of 1,260,000 . . . the biggest screen magazine audience in the world!

THE LARGEST-SELLING SCREEN MAGAZINE IN THE WORLD

A Testimonial

to a great showman.

To Phil Spitalny

and the

Lovely Ladies of his Orchestra,

the compliments of the owners, management, and house staff of the **Capitol Theatre**, New York City, for having completed an all-time record engagement of eight continuous weeks.

The Hour of Charm is the first in person attraction in the 24-year history of the Capitol to remain for this extended period. Over one million

Lyn Chambers
Peggy Bragg
Ona Clay
Frank Reilly
Bernice Kastner

Barbara White
Renée Defeta
Kathleen Murray
Irving Altman
Jeannette Arb
Eugene A
Rudolph Gu

history of the Capitol to remain for ~~this extended period~~. Over one million patrons have enjoyed your fine music during the 254 performances.

We are especially grateful for the ever-present spirit of co-operation displayed by you and your artistes throughout this long engagement and we are proud to claim you as members of the Capitol Family.

August 18, 1943.

Kitty Watson
Laura Cohen
Fannie K Grottian
R.S. Handley
Lillian DeSantis
Rosa Rusch
Morris Levy
Arnold Maier
Louis Mredeck
Leith Lubin
J. Moosse
John J. Kohler
Milton Berkowitz
John Reisser
Michael Berkowitz
William Bridligan
James Bolton
Fred Marx
John Ferrari
Louise M. Leonard
Patrick J. Kelly
Allen Scott
Great Chamberlains
Camillo Bernardi
Rudolph Guarnaccia
Wm. Espsin
L. Roy Dayer
William Fischer
Irving Bard
Seymour Gebeloff
Jerry Siegel
Lillian Andrews
Patsy Watson
Joseph Stapp
Clinton Boone
Frank Cassarella
Henry Palmer
Fred. Smith
Richard O'Keefe
W.H. Perry
A. Howard Pall
Joseph Bonadonna
Jake Rosborg
Joseph Amato
Frank Dwyer
Godfrey Cummings
Florence D'Donato
Florence Baker
H. Nady
Harry Carmen
Harry Englesberg
Herman W. Landauer
Marmont Lindall
Jos. R. Vogel
L. Beatus
Jack Rogers
John F. Quickly
Lana Baker
Harry A. Courtain
Chas. H. Sercomick
Chas. Cummings
James J. Kelleher
Oscar Dorf
Herman W. Landauer

Pro-Dems Seen Slated for Setback In Airing of Argentine Stage Row

Montevideo, Aug. 31.

Official intervention of Argentine government into long-standing row between stage authors and producers is regarded here as likely to result in setback for pro-democratic forces. Battle, simmering under cover for months, has finally broken into the open, and series of charges has filled Latin press since, with Buenos Aires Ministry of Justice finally deciding to step in.

Named by Col. Anaya, military Minister of Justice, was a special arbitration commission composed of Drs. Carlos Ibarguren, Nerio Rojas and Melian Lafinur, representing authors, and Drs. Pedro Miguet, Americo Aliberti and Arturo Cancela, representing producers. Ibarguren, Cancela and Lafinur are known as active nationalists never particularly favorable toward U. S. or other 'foreign' enterprises in the Argentina theatre. Lafinur also is strongly conservative. Aliberti and Rojas are considered pro-democratic but are not the strongest members of the group. It is felt generally that Ibarguren will be the dominant force.

Because Argentine theatre is the largest and most active in Latin America—B. A. ranks third after New York and London in world legit—battle has threatened to spread to other South American countries.

Issue came to a head when the Sociedad General de Autores Argentinos (Argentores), representing the more progressive playwrights and authors, and Sociedad Argentina de Empresarios Teatrales (which includes producers and a number of leading actor-managers) came to grips over the issue of payments on theatre tickets for scripters' mtual aid fund. Previously five centavos was taken from each ticket sold in legit houses and turned over to Argentores. Producers declared that because of bad times they would be unable to continue this payment.

Authors charged producers with operating a monopoly. They alleged the latter used only their own theatre companies, presented their own authors, sought to control what was being written and barred U. S. and other plays. They also alleged producers had charged excessively high rentals, placed every possible obstacle in the way of collection of royalties and refused to look at new works.

Producers accused writers of operating a trust, barring new playwrights and trying to dictate conditions under which theatres could operate. To help cloud the whole affair an original statement issued by the producers and signed by many actor-producers was denounced by some of the signers, who insisted the manifesto had never been read to them.

Also involved was charge by both sides that the other had refused to support the Casa de Descanso, rest home established for all groups in the theatre world.

Situation so far has not closed any houses but has held up release of new works and generally caused suspension of plans for next season.

1st Mex Propaganda Pic Due for Big Distrib

Mexico City, Sept. 1.

'Three Brothers,' film made in Mexico, with most of the action taking place in the United States and on the fighting front, has just been finished by director Jose Benavides. It's the first out-and-out, pro-Allied propaganda film put out in Mexico and is due for big distribution throughout Latin America.

Story deals with three Mexican brothers called in the U. S. draft while living in San Antonio, and most of the fighting scenes are with the American forces in Guadalcanal.

Current London Shows

London, Sept. 7.

'Arsenic and Old Lace,' Strand.
'Blow Own Trumpet,' Playhouse.
'Claudia,' St. Martin's.
'Dancing Years,' Adelphi.
'Flare Path,' Apollo.
'Flying Colors,' Lyric.
'Heartbreak House,' Cambridge.
'Hi-De-Hi,' Palace.
'It's Foolish But Fun,' Coliseum.
'It's Time Dance,' Winter Garden.
'Junior Miss,' Saville.
'La-Di-Da,' Victoria Palace.
'Lisbon Story,' Hippodrome.
'Live for Love,' Haymarket.
'Living Room,' Garrick.
'Lottie Dundass,' Vaudeville.
'Magic Carpet,' Prince's.
'Merry Widow,' Majesty's.
'Month in the Country,' St. James.
'Moon Is Down,' Whitehall.
'Mr. Bilfrey,' Westminster.
'Pink String,' Duke of York's.
'Quiet Week-End,' Wyndham's.
'Showboat,' Stoll.
'Strike a New Note,' Wales.
'Sweet and Low,' Ambassador.
'The Fur Coat,' Comedy.
'They Came to a City,' Globe.
'War and Peace,' Phoenix.
'Watch on the Rhine,' Aldwych.

H'wood Helping Mex Film Boom

Mexico City, Sept. 7.

Mexican film business is booming, with plenty of Hollywood directors, writers and technicians helping out.

Norman Foster has just finished directing 'Santa,' and is readying for a couple of new ones.

Director Herbert Kline has completed 'The Mexican' by Jack London.

Scripter Robert Tasker has just finished revamping five stories suitable for Mexican pictures.

Howard Randall, soundman, has a Mexican-trained sound crew working full blast, and veteran photographers Alex Phillips and Russ Fisher are doing most of the camera work.

WB Assured Added Outlets in Britain By ABP's Elcock Buy

London, Sept. 7.

Associated British Pictures deal with George Elcock circuit is one of largest consummated in England, it was revealed here this week when further details were given out. In addition to the 44 theatres ABP acquires, the circuit will manage 20 additional houses controlled by Elcock via an operating agreement. Whole deal is reported to involve more than $2,000,000.

Warners is assured plenty of outlets for its product in the British Isles as a result of the deal since it holds a half interest in Associated.

CURTIN AUSSIE VICTORY SEEN AS U. S. PIC AID

Sweeping victory of Premier John Curtin's party in the Australian national election is expected to bring little change in the Aussie government's attitude towards film business, according to foreign managers in N. Y. Curtin regime has not been overly favorable towards the picture industry but has shown more leniency recently towards the U. S. distributors than in the past.

Curtin, incidentally, is expected to visit the U. S. soon.

Mexico Honors Mayer, Disney and FitzPatrick

Mexico City, Sept. 1.

Louis B. Mayer, Walt Disney and James A. FitzPatrick have been decorated with the Aztec eagle medal by the Mexican Government for their work toward improving understanding between Mexican and the U. S. through motion pictures.

Foreign Minister Ezequiel Padilla pinned the medals—highest award of the Mexican government—on the film men in ceremonies at the foreign ministry.

Korda's First for Metro In Eng. Will Be an Orig

Sir Alexander Korda, who arrived in New York from the Coast early this week, has reportedly dropped plans to produce 'War and Peace' in England. He is now scheduled to make an original, based on his own idea, as his first for Metro with production slated to start in England Nov. 1. Understood that Merle Oberon is to be starred.

Korda plans to return to the Coast on Friday (10) where he will await completion of Miss Oberon's assignment at Columbia. Couple plan to return to England together.

B. A.'s Colon Taken Over By Gov't; See Unfriendly Attitude Towards Yanquis

Buenos Aires, Aug. 15.

In line with steps taken by new Ramirez administration in practically all other fields, intervention of B. A.'s municipally owned Teatro Colon has been ordered by General Basilio B. Pertine, military mayor of Buenos Aires. Move was followed by quick resignation of Dr. Joaquin S. de Anchorena, socialite president, and Sra. Magdalena Bengolea de Sanchez Elia, v.p.

Intervention and appointment of Colonel Abelardo Badaro to operate theatre, South America's leading operatic and concert house, was also accompanied by displacement of Cirilo Grossi Diaz, administrator general. General Pertine's office announced move was made to permit government to study reforms necessary to improve the theatre's services and overcome deficiencies observed in its functioning.

What attitude will be taken toward U. S. artists is not yet clear, but some are pessimistic in view of fact that General Pertine has long served on the board of such German companies as Siemens-Schuckert, big electrical trust. Also pointed out that El Pampero, leading Nazi afternooner, has long been battling against previous Colon administration's retention of 'foreigners' and has advocated intervention where other papers have remained silent.

NEW PERTWEE PLAY CLICKS IN LONDON

London, Sept. 7.

London's newest legit click is 'Pink String and Sealing Wax,' a well-constructed comedy-drama by Roland Pertwee which bowed in at the Duke of York's on Sept. 1.

Show was well received by opening-night audience and press.

'Doctor's Dilemma' For Pascal in Eng.

London, Sept. 7.

Although Gabriel Pascal is expected here from the U. S. shortly, it's understood that his first picture will be G. B. Shaw's 'Doctors Dilemma' starring Vivien Leigh.

Proposal for Greta Garbo to appear in British film version of 'Saint Joan,' also by Shaw, apparently is stymied. Stated here that she will not do this story until next year. Pascal would produce 'Dilemma,' with Brian Hurst jointly directing.

Garbo's first screen production over here therefore probably will be one for Sir Alexander Korda. She's had no contract with Metro for a number of years but never has broken away from the company. Korda is producing in England for Metro under a recent contract.

General Theatres (Rank) Net Profit $1,800,000

London, Aug. 20.

General Theatres Corp., owned by Gaumont-British and chairmanned by J. Arthur Rank, made operating profit of $1,800,000 for current year ending March 31. Last year's figure was $1,560,000.

Net profit after all allowances is $233,656, and a dividend of 9% is paid on the participating preferred common, which stands in the Market at $2.50 (issued at $4).

WB's Colombia Setup

Warners opened two offices in Colombia last week, with Ramon Fernandez, company's assistant manager in Mexico, in charge under Armando Trucios, recently named supervisor for Panama, Ecuador and Bolivia, who also supervises Colombia under the setup.

New offices are in Cali and Bogota, with main one being in former.

Review Aussie Pic Rental Snag

Customs Minister Keane of Australia this week opened the way for both exhibitors and distributors Down Under to have all complaints on film rentals involving ceiling prices to be reviewed by Price Commissioner Professor Copland, according to word received in N Y. yesterday (Tuesday).

Keane declared that under the Price Control Act, all rights as to film rentals objected to by exhibitor or distrib could be fully reviewed by the price commissioner. Understood that the Hays office is studying the implications contained in this ruling, full copy of which has been received by Haysians. Keane edict is regarded as following the pattern of Canada's price control.

BRITISH PIX PRODUCERS WORRIED ABOUT FUTURE

London, Sept. 7.

The British Film Producers Assn., meeting last week, decided to approach the Board of Trade to obtain a statement on the future of British pictures. This is the result of the recent statement in America by Brendan Bracken, head of the Ministry of Information, that he does not favor a film quota. Bracken indicated he expected films to stand up on their merits.

Film trade here is reportedly further perturbed to find that few films have been made here by Americans since the unfreezing of U. S. distributor rental coin. Also, since that happened it's claimed that American companies have not bought any British-made pictures.

China Has Three Film Studios, Govt.-Directed

Washington, Sept. 7.

China's three film production studios, operating under Government control, are devoting themselves primarily to educational films of various types, U. S. Department of Commerce reports in a survey of the Chinese industry at war.

Each of the firms is specializing. Chinese Film Studio works principally on newsreels and educationals for the general public; China Film Studio does films for the Army. Educational Film Studio, established only late in 1940, is turning out shorts for distribution in schools.

Interest in motion pictures thus appears to be growing steadily in China, and the signposts are pointing toward a worthwhile postwar market for both projection equipment and films.

First pic was shown in China in 1909, and the first film theatre was established there in 1912. By the time of the Nip invasion in 1937, there were about 300 regular theatres, bulk of them along the coast. Estimates today are that from 45 to 112 regular picture theatres operate in Free China, with the best opinion nearer the lower figure.

Houses all do capacity biz with action pix most popular. Chinese like tinters regardless of subject, and animated cartoons get them every time.

Argentine Filmers Again Ask for More Raw Stock

Buenos Aires, Sept. 1.

Again claiming that the life of the Argentine film industry — Latin America's largest—is in danger, Argentine producers, actors and related groups once more are petitioning U. S. Embassy here for release of some portion of next year's film stock quota already in the country.

They asserted that a large stock of film is already in storage here and earmarked for 1943; that unless some of this is released, activities of 'local industry will be paralyzed.'

Of the 6,000,000 feet shipped to Argentina as the nation's share of the 1943 Argentine raw stock quota, only about 4,500,000 feet have been divided by the local government. The rest has been held in reserve, some of it for the companies, but apparently the greater share for the Government's own disposition, which observers say appears to be mainly for local newsreels and shorts aimed at propagandizing favorable story on administration's own activities.

New York Theatres

3rd WEEK
Bette DAVIS ● Paul LUKAS
In Warner Bros. Hit
"WATCH ON THE RHINE"
In Person
ABE LYMAN
And His Californians
EXTRA
JERRY LESTER
Also
BOBBY LANE ● EDNA WARD
B'way & 47th St.—STRAND

BEST FOOT FORWARD
in Technicolor
M-G-M Musical
Starring Lucille BALL
Harry JAMES
AND HIS MUSIC MAKERS
Cool ASTOR
Broadway at 75th St.
POPULAR PRICES CONTINUOUS FROM 10 A.M.

MICHAEL TODD'S MUSICAL HITS!
ETHEL MERMAN in SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"SEASON'S SASSIEST MUSICAL!" —Esquire
THAT ROBUST INSTITUTION
STAR AND GARTER
with PROF. LAMBERTI and CAST of 100
MUSIC BOX, W. 45 ST. Mats. Thurs. and Sat.
Staged by HASSARD SHORT

LOEW'S State TIMES SQ.
Thurs., Sept. 9
On Screen
Ann SOTHERN
James CRAIG
"SWING SHIFT MAISIE"
In Person
ED SULLIVAN
and the HARVEST MOON DANCE WINNERS

On the Screen
In Technicolor
"DuBarry Was a Lady"
MGM's Musical with
Red SKELTON ● Lucille BALL
Capitol
BROADWAY AT 51st STREET
IN PERSON
Horace Heidt
and his Musical Knights, with
FRANKIE CARLE

Bob Hope
Betty Hutton
in
"Let's Face It"
A Paramount Picture
IN PERSON
Benny Goodman and Band
Condos Bros.
Jack Marshall
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HEAVEN CAN WAIT
TECHNICOLOR
GENE TIERNEY ● DON AMECHE
A 20th CENTURY-FOX PICTURE
PLUS Stage Show!
Ilona Massey
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RADIO CITY MUSIC HALL
"SO PROUDLY WE HAIL"
Spectacular Stage Productions

'FOR WHOM THE BELL TOLLS'
TWICE DAILY
RIVOLI B'way—49th & 50th

"ENTERTAINMENT GALORE." —Brown, Sun.
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Sat. Nights Only, 50c. to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
SECOND EDITION
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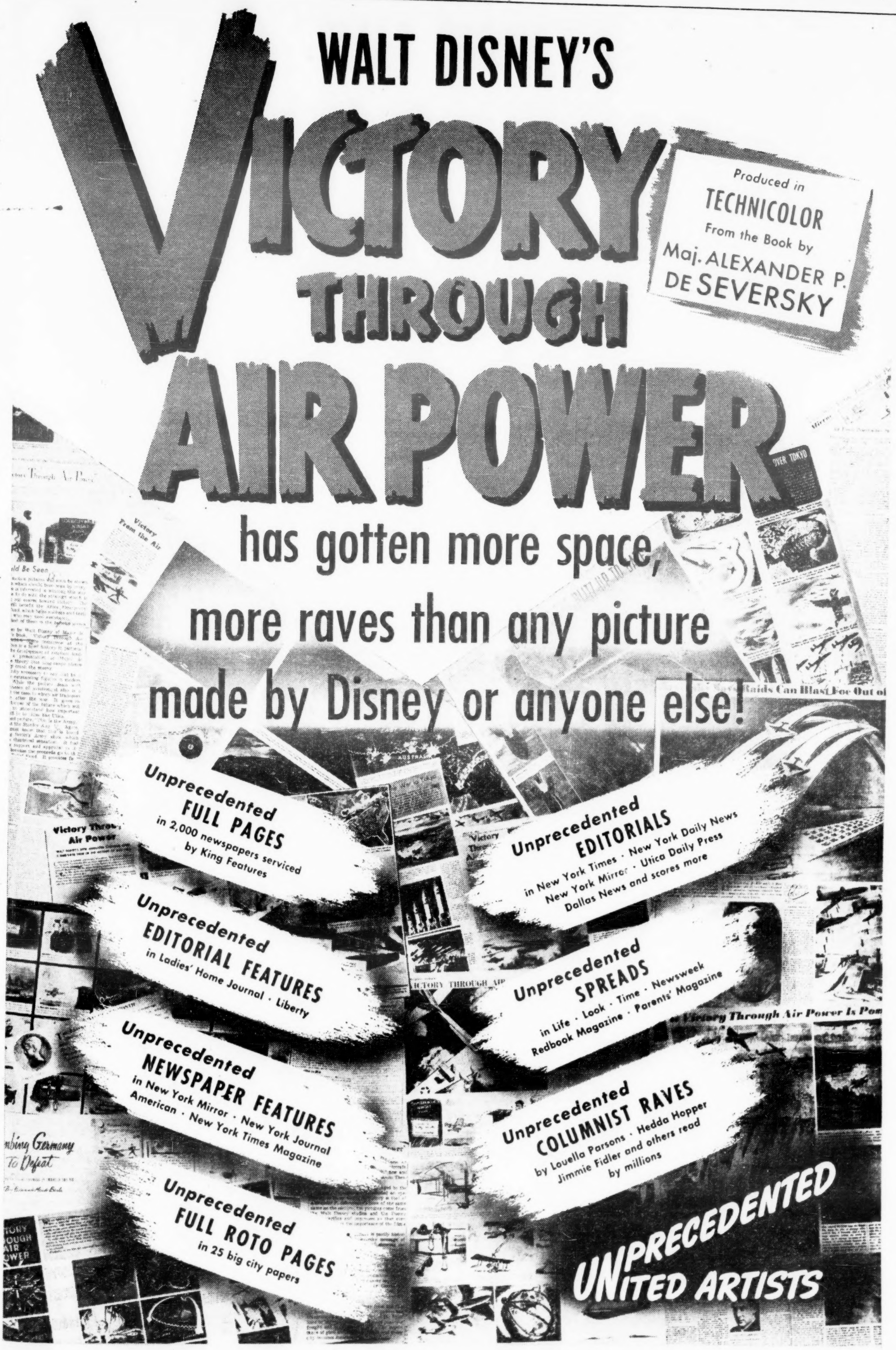
WALT DISNEY'S
VICTORY THROUGH AIR POWER
Produced in TECHNICOLOR
From the Book by Maj. ALEXANDER P. DE SEVERSKY
has gotten more space, more raves than any picture made by Disney or anyone else!
Unprecedented FULL PAGES in 2,000 newspapers serviced by King Features
Unprecedented EDITORIALS in New York Times · New York Daily News New York Mirror · Utica Daily Press Dallas News and scores more
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Unprecedented SPREADS in Life · Look · Time · Newsweek Redbook Magazine · Parents' Magazine
Unprecedented NEWSPAPER FEATURES in New York Mirror · New York Journal American · New York Times Magazine
Unprecedented COLUMNIST RAVES by Louella Parsons · Hedda Hopper Jimmie Fidler and others read by millions
Unprecedented FULL ROTO PAGES in 25 big city papers
UNPRECEDENTED UNITED ARTISTS

Atlantic's Gridcast Sked Now Up To 15 Colleges; Dickering for 6 More

Philadelphia, Sept. 7.

The Atlantic Refining Co. went ahead with its plan for an increased football broadcast schedule, last week bagging 11 more colleges, bringing the total up to 15. In addition, Atlantic disclosed that it is dickering with at least six other colleges as well as several high schools in the Pennsylvania coal regions.

Last week Atlantic announced signing up Penn, Cornell, Yale and Princeton, as well as the Philly Eagles, pro team. In all, it was disclosed, the gasoline company is spending upwards of $50,000 more for football this year than in 1942, or an estimated total of $300,000. N. W. Ayer is the agency.

For the first time in its history the conservative University of Rochester has signed a contract to broadcast its football games commercially. The games will be aired over New York state stations along with those of Cornell.

After dropping its southern schedule last year, Atlantic signed four schools below the Mason-Dixon line and is negotiating with a couple of colleges in North Carolina. Those inked are Richmond, Virginia, VMI and Georgia Tech. Air rights to the latter's schedule were acquired from the Atlanta Coca-Cola Co., which has the Atlanta broadcasting franchise. Atlantic will air Tech games in Macon, Augusta, Jacksonville, Fla., and Savannah, Ga.

Schools signed in New England besides Yale include Brown and Holy Cross. Yale will be aired over the Yankee Network. Other station assignments have not yet been made.

Other schools on the list include: University of Pittsburgh, Franklin & Marshall, Muhlenberg, all in Pennsylvania. Negotiations are expected to be concluded soon with Temple University and Villanova. Midwest college signed is Ohio State.

The Penn games will again be aired here over WCAU. (The games last year were sponsored by Philco.) Only other station assignment completed is the placing of the Eagles' schedule with WIBG, Philly, first time grid shows have been broadcast by this outlet.

ASSOCIATED OIL AGAIN BUYS COAST GRIDCASTS

San Francisco, Sept. 7.

Associated Oil will, as it has done for years, underwrite the play-by-play broadcasts of college football games this season. The hookups this year will be the Blue Pacific link and the Don Lee Network. Only team missing from the pickups will be Stanford, which has withdrawn from the Conference.

CBS was unable to make time available for the Saturday afternoon events because of CBS' commitments on 'Man Behind the Gun' (Elgin) and 'World Today' (General Electric).

Army Info Via Discs For Radio Broadcasting

Atlanta, Sept. 7.

Under the title of 'Quartermaster Quarter-Hour,' station WSB, Atlanta affiliate of NBC, is using a novel program setup for broadcasting material from the Quartermaster news releases from the War Department in Washington. The show is in recorded form, with the actual platters made by Beth Barnes, WSB production director.

With two engineers, Miss Barnes has been recording the shows at the QM base near Atlanta, devoting one program each to the various departments. The QM releases from Washington are used for leads, but Miss Barnes ad libs the on-the-spot description of how the Army analyzes soldiers' food, inspects and issues clothing, blends and roasts coffee, repairs band instruments, etc.

WINN'S UNION PACT

Louisville, Sept. 7.

Third local station, WINN, has signed a contract for one year with broadcast technicians' local union, IBEW, with provision for 40-hour five-day week and vacation and sick leave with pay. Pay rates have been submitted to National War Labor Board for approval.

WHAS and WAVE have been operating under union agreement for almost two years.

R.R. Buys Blue 1-Timer On Bomber Presentation

The New York Central will underwrite a one-time hookup on the Blue Network next Tuesday afternoon (12) for the broadcasting of the ceremonies attending the N.Y.C.'s presentation of a $175,000 bomber to the Army. There will be a pickup from LaGuardia field and interpolation from a Blue studio of dramatic bits retailing how the previous bomber donated by the railroad came to be shot down.

MBS Tops August Of '42 By 132%

Mutual's time billings for last month, $1,205,240, were 132% more than they were in August, 1942. The tally for the latter month was $518,226.

For the first eight months of 1943 Mutual's gross was $8,196,967. The like period of '42 gave the network a gross of $6,384,634. The margain between the two accumulative totals is 28.4%.

RESERVE DECISION ON FLAMM APPEAL

Appellate Division Justice Albert Cohn yesterday (Tuesday) reserved decision in an appeal which Donald Flamm had taken from a decision denying him an injunction pending trial of his suit for recission of the sale of WMCA, N. Y. The defendant in the action is Eward J. Noble, who bought the New York outlet from Flamm in 1940 and whose purchase of the Blue Network is now before the FCC for approval. Justice Cohn asked the contending lawyers to file briefs.

The injunction was twice denied by Justice David W. Peck, of the N. Y. supreme court. The latter, after rehearing arguments last Friday (3), reaffirmed his original decision.

FCC Nixes Intervention By CIO in Blue Hearings

Washington, Aug. 7.

Federal Communications Commission, meeting en banc Thursday (2), turned thumbs down on the CIO petition to intervene in the hearing this Friday (10) on the sale of the Blue Network by RCA to American Broadcasting System (Edward J. Noble.)

Commission took the position that CIO had no legal right to intervene, but did not prevent any individual from appearing and giving relevant or competent testimony. CIO proposed to use the hearing as a sounding board to argue for labor's right to more radio time and to flail NAB for its code provisions affecting labor.

AWOL Harmonica Player Tags Baby 'Larry Adler'

St. Louis, Sept. 7.

Regardless of what punishment is dished out to him for 'going over the hill,' Arthur F. Betzel, a former member of the St. Louis Harmonica Rascals, a local radio group and now a member of Battery C, Coast Guard, Newport News, Va., will make no holler now that he has seen his newborn son. Betzel told cops that when he was denied a leave after his baby was born on Aug. 23, he went AWOL and hitchhiked here. He had been in town only four days when the cops grabbed him.

Betzel said he and his wife have given the baby the tag of Larry Adler Betzel.

Carr's New Spot

Cleveland, Sept. 7.

Eugene Carr, for the past 16 months assistant in the Broadcasting Division of the Office of Censorship, Washington, has been named assistant to G. A. Richards, president of WJR, WGAR and KMPC.

Before going to Washington he was assistant manager of WGAR.

Premieres

(Sept 8 to 19)

Sept. 8

'Bandwagon,' musical, with Freddy Martin orch; 9-9:30 p.m., Wednesday; WJZ-Blue; Fitch Co.; L. W. Ramsey agency.

'Battle of the Sexes,' J. C. Flippen, m.c.; 8:30-9 p.m., Wednesday; WJZ-Blue; moved from NBC; Molle Co.; Young & Rubicam agency.

Sept. 9

Jane Cowl, first of six dramatic series written by Ira Marion; 10:15-10:30 p.m., Thursday; WJZ-Blue; sustaining.

Sept. 12

'That's a Good One,' comedy; with Hope Emerson, Ward Wilson, Art Elmer, Al and Lee Reiser, Johnny Hart; 8:15-8:30 p.m., Sunday; WJZ-Blue; Adam Hats; Glickman agency.

Sept. 13

'Ed Sullivan Entertains,' interviews; 7:15-7:30 p.m., Monday; WABC-CBS; Mennen Co.; Leeds agency.

'Lux Radio Theatre,' opening with 'The Phantom of the Opera,' starring Claude Rains, Nelson Eddy and Susanna Foster, with Cecil B. DeMille as m.c.; 9-10 p.m. Monday; WABC-CBS; Lever Bros.; J. Walter Thompson agency.

Sept. 14

Red Skelton, variety, with Harriett Hilliard, Ozzie Nelson; 10:30-11 p.m., Tuesday; WEAF-NBC; Brown & Williamson Co.; Russel M. Seeds agency.

Sept. 19

'Rubinoff Returns,' with Dave Rubinoff and orch.; scheduled for two programs (19) and (26), with probability of longer run; 4-4:30 p.m., Sunday; WJZ-Blue; sustaining.

Weber Formally Takes Over As WDSU Head

New Orleans, Sept. 7.

Fred Weber, former general manager of the Mutual Network, became the general manager and part owner of WDSU last Saturday (4), following authorization by the Federal Communication Commission of the station's sale to a group consisting of Weber, H. C. Wall, owner of WIBC, Indianapolis, and E. A. Stephens, New Orleans businessman. The reported price is $200,000. Joseph H. Uhalt was the former owner.

Weber announced that no changes in personnel were planned for the present.

Creative Network Figure

With Fred Weber's move to WDSU there passes from the network field one of its most creative, dynamic personalities. To him the trade gives credit for one indisputable achievement—he built the Mutual Network and kept it going against many odds. When Weber came on the job nine years ago the network consisted of four stations, namely, WOR, New York; WLW, Cincinnati; WGN, Chicago, and CKLW, Detroit, known at the time as the Quality Group. The link now runs into almost every state in the union and has an affiliate list of 224 stations.

In his years as a network executive Weber gained a reputation for indefatigability, audacity, tenacity and independence. Among the things that Weber didn't seem to have a penchant for were the administrative prerequisites of spreading around responsibility and for playing 'beanbag' with his associates and the other networks. These factors had much to do with the schism that developed months ago between himself and several director-stockholders in the network and which was climaxed by the hiring of Miller McClintock as Mutual's first paid president. The directors had also decided that they wanted to live down the network's reputation of 'lone wolf' and 'stormy petrol' in industry controversies and problems. For instance, as happened in 1940, when Mutual broke the united front against ASCAP and signed a pact with that organization.

Before joining Mutual, Weber was with NBC's stations relations department.

BACK THE ATTACK!

At Least It's an Inspiration

Even though Columbia hasn't been successful as yet of disposing of the 'Suspense' series to a sponsor, the network can take credit for planting the idea of buying a whodunit with the prospect in almost every instance. Following is CBS' record in that regard:

It auditioned 'Suspense' to Ruthrauff & Ryan for Ironized Yeast and the account wound up with 'Lights Out.' A pitch to Ted Bates resulted in that agency picking up 'Inner Sanctum' for Colgate Palmolive. The sequel to a solicitation in 'Suspense's' behalf to Williams Shaving Cream via the J. Walter Thompson agency was the signaturing of 'Nero Wolfe.' Young & Rubicam and Cummer Products listened to 'Suspense' and set up their own 'Famous Mysteries' series.

Inside Stuff--Radio

Smallest but one of the oldest accounts on the national list of CBS' owned and managed stations is the Oyster Shell Products Corp., of New Rochelle, N. Y. For eight years the oyster shell crushers, who carry on their actual operations in the Chesapeake area of Maryland, have issued a 52-week contract to WCCO, Minneapolis, covering weekly mention of the product as chicken scratch on the station's farm program. Only reason that the two brothers, Arthur and Gustave Ackerman, who own the firm, have persisted in operating out of New Rochelle is because they like the golfing in Westchester County, and about the one time that anybody with an advertising errand can be sure to find them in their offices is on a stormy day.

Freeman Keyes, of the Russel M. Seeds agency (Chi), states that 'Miss Hildegarde has been very cooperative; many of her ideas have been incorporated in the show and no doubt her future wishes will be given every consideration, but final control of the program, produced for us (Raleigh Cigaret) by NBC, has been and will continue to be in the hands of the agency.'

Anna Sosenko, Hildegarde's personal rep, states that a 'mutual agreement' proviso, with the signing of the 13-week renewal, gives both the agency and star a dual authority in the manner of projecting the 'Beat the Band' quiz show.

Dave Rubinoff was on several successful commercials after finishing with Eddie Cantor. Following his windup with the comedian he was sponsored by Pebeco Tooth Paste, Chevrolet for two years and Rexall Drug Co., in that order.

Rubinoff begins airing a sustaining program Sept. 19 on the Blue net, 4-4:30 p.m., with an orchestra of 45 men. Show originally was scheduled for a 12:30-1 p.m. spot. George Faulkner will script.

Recommendations in the past to the radio trade to give all participating talent credit for their part on shows is now bearing fruit. New setup at WNEW, which has installed Ted Cott as program head, calls for writer credits on all future sustaining shows. Two new programs, 'Music In Exile,' by Milton Robinson, and 'The Time Machine,' by Elizabeth Breuer, bill the writers prominently.

Ruthrauff & Ryan agency last week confirmed the report that one of the factors that led to the folding of the 'Lights Out' series (CBS) by Lever Bros. was the persistent refusal of the Canadian Broadcasting Corp. to air this show over Dominion stations. The deduction drawn was that the CBC's officials were opposed to horror stories. Lever has dusted off 'Big Town' as a replacement for 'Lights Out.'

SELZNICK SIGNS RADIO DIRECTOR TO PIX DEAL

Axel Gruenberg, director of the 'Open Door' and 'Right to Happiness' serials, goes to the Coast next week on a directorial contract with David O. Selznick. He'll sit in on shooting of 'While You're Away' for 15 weeks, on a leave of absence from his two programs. If the assignment works out satisfactorily to both him and the studio, the contract will continue. Otherwise, he'll return east and resume direction of 'Door' and 'Happiness.'

The pending deal for Gruenberg to direct the new Gertrude Lawrence program for Revlon is now cold, and Charles Martin, director of the Philip Morris 'Playhouse,' has been given the assignment. Whether or not he'll continue to do 'Playhouse' is undecided. Meanwhile, Gruenberg has given up his remaining directorial stint, 'Counterspy,' on Monday nights on the Blue.

As successor to Gruenberg on 'Door' and 'Happiness,' Fred Weihe will probably be brought from Chicago, where he is on the NBC staff. However, that has not yet been approved by the respective agencies involved, Bates and Compton.

FCC OKs Sale of WLOL, Mpls., to Ralph Atlas

Washington, Sept. 7.

The Federal Communications Commission has approved purchase and control of station WLOL, Minneapolis, by Ralph L. Atlas, president and general manager of WIND, Gary, Ind., and WIJD, Chicago. Cash involved is, surprisingly, only $6,319, though it's believed there were other considerations that remain undisclosed.

Previous owners are Mrs. Beatrice L. Devaney, whose late husband operated WLOL, and her sons, David Winton and Charles J. Winton, Jr.

Its previous action on WOI, Ames, Ia., in which it okayed the station's right to operate its kilowatter from 6 a. m. on the 640 band, is being reconsidered by the FCC. The previous action was protested by KFI, Los Angeles, which also operates on 640 clear channel. The FCC ordered a new hearing.

F-C-B Meanwhile Holds Onto Blue

Although NBC has named J. Walter Thompson as the agency for its advertising account, the Blue Network proposes to leave its own account with the Foote-Cone-Belding agency until after the transfer of the Blue's ownership to Edward J. Noble has been approved by the Federal Communications Commission.

Noble would like to sit in on any discussion about the web's future advertising plans and selection of an agency, since he has some of his own ideas on the subject.

Navy Has 20 Minutes Across Bd. on Mutual

The Navy now has the 4:40-5 p.m. span on WOR - Mutual, Monday through Saturday, for itself. All but one of the programs (Friday's) originates from some Navy establishment in the New York area. The Friday stanza stems from WOR's studios.

Lt. Com. George Hall is in charge of the series, with Lt. Jack Overall, former Mutual salesman, as aide.

Doris Dowd's Switch

Doris Dowd, of the Compton agency copy department, has resigned to join the copy staff of Benton & Bowles. She'll work on both radio and printed copy for various of the agency's accounts.

She's a former actress.

'Basin St.'s' Guests

The 'Chamber Music Society of Lower Basin Street' (Woodbury) has its guests booked, with the exception of Sept. 19, through September and October. The guest dates are as follows:

Sept. 12, Igor Gorin; Sept. 26, Olsen and Johnson and Phil Brito; Oct. 3, Cab Calloway; Oct. 10, Lena Horne; Oct. 17, Kenny Baker; Oct. 24, Jose Iturbi.

BEAUMONT BUYS BY 'DIARY'

Petrillo Charges That Radio, Disk Cos. Are Using Gov't Agcys. to 'Crush AFM'

James C. Petrillo, president of the American Federation of Musicians, charged yesterday afternoon (Tuesday) before a panel of the War Labor Board, which is probing the transcription shutdown, that the broadcasting companies, the phonograph recording companies and the transcription manufacturers were trying to use Government agencies to 'crush the AFM.' Petrillo spoke after A. Walter Socolow, counsel for the transcription manufacturers, had presented a statement to the three-man panel.

Petrillo also accused the broadcasting industry of financing a press smear campaign against him and his union. Referring to Socolow's statements about the plight of small stations as the result of the recording ban, Petrillo stated that in light of this 'poverty' plea it seemed strange to him that the same small stations could 'miraculously enough' raise thousands of dollars for anti-AFM publicity.

Petrillo told the panel that if it recommended that AFM musicians go back to work pending a settlement, it would be perpetrating a 'gross injustice,' because the recording companies would take advantage of this 'breathing spell' to turn out enough recordings to cover their requirements for two years. Petrillo likewise stated that the panel would soon learn through data presented to it by Chairman James L. Fly, of the Federal Communications Commission, that the profits of the broadcasting companies so far in 1943 have been the biggest in history.

Joseph A. Padway, AFM general counsel, is slated to enter into the proceedings later with a legal analysis of the union's position in the controversy. Padway will contend that the issue resolves itself down to the simple fact that the members of his client-union have decided they no longer want to make transcriptions, because they had come to the conclusion that to do so would imperil their future welfare as working musicians.

In his statement, which took over an hour, Socolow reviewed the background of the controversy, explained the technical side of transcription manufacturing and client servicing, and claimed that because of the lack of fresh recorded material local stations were losing advertising accounts to newspapers and magazines. Socolow also said that a goodly number of the 250 and 500-watt stations were losing money and therefore could not afford the employment of musicians. He pointed out that even if such stations wanted to hire musicians the supply wouldn't be there, because by James C. Petrillo's (AFM prez) own admission there were 165 stations in areas not represented by AFM locals. He charged that Petrillo's aim was to take care of the postwar outlook of the union's membership, since musicians now have more employment that they can handle.

The tripartite WLB panel consists of Gilbert E. Fuller, president of the Raymond Whitcomb Co., Boston, and industry member; Arthur S. Meyer, chairman of the New York Mediation Board, and Max Zaritsky, president of the United Hatters, Cap & Millinery Workers, labor member. Meyer will chairman and represent the public.

Last week the panel toured the transcription studios and were shown how discs are made, sold and used.

Irna Phillips Moves To Coast October 1

Irna Phillips will start her services as a staff writer in the Hollywood office of J. Walter Thompson Oct. 1.

Her entourage from Chicago to the Coast will include her secretary, two adopted children, a sister and the writers of her current daytime serials, 'Guiding Light,' 'Road of Life' and 'Lonely Women.'

'Life Can Be Beautiful' Holds on 5 More Yrs.

'Life Can Be Beautiful,' produced by Transamerican, has been renewed by Procter & Gamble on a contract which binds the serial for five years. The program is on CBS.

'Life' made its debut in early 1938 for the same account and the original pair of writers, Don Becker and Carl Bixby, are still with it.

WLB Queries AFM Locals on Jobless

War Labor Board, delving deeply into the recording controversy before attempting to adjudicate the problem, has dispatched to all AFM locals a questionaire designed to check the AFM's claim that the manufacture of recordings has considerably decreased AFM employment. WLB requests answers to a long list of questions, the most pertinent of which seek information on the number of members in individual locals, the number working full time as musicians, those working part-time, the number of men employed and unemployed during representative years between 1928 and 1943.

The questionnaire was mailed Aug. 28 and locals were advised to return it no later than Aug. 30, so that the information could be digested prior to the WLB hearings, which started yesterday (Tuesday) in N. Y.

Meanwhile rumors of at least a partial settlement of the recording controversy were circulating around N. Y. last week. According to these reports, one of the newer disc manufacturers has advised the union that it would like to make a deal on the union's terms. Capitol Records, California concern controlled by Buddy DeSylva, Paramount executive producer, Johnny Mercer, songwriter, and Glenn Wallichs, Hollywood music store owner, is the firm assertedly seeking a settlement.

Capitol started in business only a short time prior to the AFM's move against recording and transcribing, and achieved unusual initial success.

AD AGENCIES GET AFRA SCALE ON 10% BOOST

The advertising agencies have received from the American Federation of Radio Artists the new scale of salaries as provided for by the 10% increase recently approved by the War Labor Board. The schedule of rates do not adhere literally to the 10% tilt from the arithmetic point of view. The new scales do not show odd pennies, but the overall margins represent the full 10%. The agencies have yet to receive official notification of the WLB's grant.

The new rates are retroactive to March 8. The agencies have permitted the difference to accumulate in reserve funds of their own ever since they got together with AFRA on the 10% increase.

CAMEL STANDS PAT

All Cig's Network Shows Return To Last Season's Positions

The Camel lineup of network programs remains unchanged for the 1943-1944 season.

The schedule is as follows: 'Blondie,' CBS, Mon., 7:30 p.m.; Abbott & Costello, CBS, Fri., 10 p.m.; Durante-Moore, CBS, Sat., 7:30 p.m.; 'Grand Ole Opry,' NBC, Sat., 9:30 p.m. and Bob Hawk, CBS, Sat., 7:30 p.m.

BACK THE ATTACK!

APPLIES AUDIENCE HOLDOVER THEORY

Much of the current buying of local programs for the Four-Way Cold Tablets (Beaumont Laboratories) campaign, it was disclosed last week, is being based on the principles evolved from the 'diary' technique of station audience measurement which CBS unveiled to the trade last spring. In setting up a program in a particular period on a station's schedule, the agency on the Four-Way account, Donahue & Coe, seeks to make the entertainment of such a nature as to ensure inheritance of a large percentage of the preceeding program's audience.

The method of entertainment selection as applied by D & C in this instance entails the plotting of a show or documentary package which will at least carry over the audience already tuned to that station. The agency believes that to attain that goal it is not imperative that the program follow the format or type of the preceeding show. The task is primarily one of making certain that the Four-Way stanza offers something that, in mood, taste and broadness of appeal, blends in with the preceeding program and consequently tends to keep the listeners tuned to that station. With that object in mind it would be good programming sense, as the agency sees it, not to follow a program of familiar music, which appeals to the family as a whole, with a session of hot jive.

Beaumont spends around $500,000 annually on spot radio.

The 'diary' technique, as developed by CBS, makes it possible for a station to observe the ebb and flow of its audiences at various times of the day. It shows where a program's listeners come from and what happens to them once they tune off that program, the influence of habits on listeners and the exact extent of an audience's fickleness.

Dancer, Sample Set New Agcy.

Upon his arrival in New York this week, Mix Dancer is expected to announce the formation of a new ad agency with himself and Glenn Sample as partners. It's understood the company will be located in New York and that it will retain the Sterling Products and American Home Products accounts now held by Blackett-Sample-Hummert. What will happen to the B-S-H share of the Procter & Gamble and General Mills business isn't known.

The new company cannot actually start operation until a year hence, as the existing agreement between Sample and Hill Blackett doesn't expire until next August. Dancer, a vice-president of B-S-H, was due in N. Y. yesterday (Tuesday), but was a passenger on the 20th Century Limited, which was wrecked. He was uninjured, but his arrival was delayed a day.

With the formation of the new agency, production of the Sterling and American Home radio programs will be handled by Hummert Radio Productions, which will be formed by Frank Hummert to succeed Air Features, Inc., when his contract with B-S-H expires next December. The Air Features personnel will be taken over intact by Hummert Radio Productions. Brands involved in the Sterling Products radio setup include Bayer aspirin, Cal-Aspirin, Phillips magnesia, Dr. Lyons and Haley's M.O., while American Home brands include Anacin, Bi-So-Dol and Kolynos.

Carter Rejoins Thompson

John Archer (Nick) Carter has rejoined the J. Walter Thompson agency, after an absence of 10 years, as radio copy writer.

Carter's spot at Pedlar & Ryan has been taken by Cyril Mullen.

U. S. Troops' 12-Station Network, Carrying Top American Shows, Operating Smoothly in England

U. S. troops in England now have their own radio system. It carries all the top American network programs, as well as special news broadcasts and popular recordings from the U. S. It is called the American Forces Network and consists of 12 low-wattage stations linked by lines to the main studios in London. It is run entirely by Americans and is not intended for British listeners.

The network was set up and put into operation July 4 by the Office of War Information, which now handles it cooperatively with the U. S. Army. At the start it had seven outlets, but others have steadily been added. It's expected there will be 24 stations by Dec. 1 and ultimately there will be 40. With the release of the conquered countries from the Axis similar networks will be established and operated in the parts of Europe occupied by American troops.

Establishment of the American Forces Network was an enormously complicated task. English programs and news broadcasts were not satisfactory to U. S. troops, and BBC obviously could not devote any of its already crowded program schedules to special broadcasts for the Americans. On the other hand, it was essential for the U. S., either through the Army or the OWI, not to set up a radio system in England in competition with BBC.

With the whole United Kingdom a virtual armed camp containing soldiers from all over the world, England is much more crowded than ever before in its history, and it is honeycombed with its regular radio networks, plus RAF communications systems and air raid warning serv-

(Continued on page 30)

Harry Ackerman Is Rejected By Army

Harry Ackerman, radio production director of Young & Rubicam, was rejected by the Army on physical grounds yesterday (Tuesday).

His wife, actress Mary Shipp, is currently a regular on 'The Aldrich Family.'

True Story Hunts Fem. Appeal Show

The Raymond Spector agency is looking around for a program with mass femme appeal for True Story magazine. It will be a night time spot on one of the networks.

In its search the agency seems to be leaning toward something composed of a crooner and an orchestra. Brief dramatizations of anecdotes by T. S. readers on how they met romance would be interpolated in the musical package.

COWAN NOW TOP'S OWI'S RADIO PROGRAM BUREAU

The post of head of the Radio Program Bureau, Office of War Information Overseas Division, which had been open since July 1, when John Houseman resigned to join Paramount Pictures, was filled last week by Lou Cowan. Cowan, creator of the 'Quiz Kids' shows, had been chief of the Radio Outpost Division.

Also involved in the shuffle are Al Hollander and Lawrence Blochman. Hollander, formerly Cowan's assistant in the Outpost Division, stepped into Cowan's old job, and Blochman, who had filled in as general assignment man, now assists Hollander.

Garson Pull-Out Forces Change in Lux Teeoff

Hollywood, Sept. 7.

Lux Radio Theatre was forced to make a change for its season inaugural Monday (13) when Greer Garson was pulled by Hollywood Victory Committee for the War Bond Cavalcade. She had been under commitment for the airing of 'Random Harvest,' but Dan Danker, of J. Walter Thompson agency, yielded. Piece will be done later in the season by Miss Garson and Ronald Colman. Opening broadcast instead will feature Nelson Eddy, Susanna Foster and Claude Rains in 'Phantom of the Opera.'

Sandy Barnett returns as director of the Lux series, with George Wells writing the adaptations, Lou Silvers directing the music and C. B. DeMille as emcee-narrator.

MUTUAL GETS MOOSE

Social Order Buys Half-Hour Sunday Matinee Stanza

The Loyal Order of Moose become a Mutual Network client Oct. 17. It will be a Sunday matinee (5-5:30) event composed of tunes by Griff Williams' dance unit and dramatic bits on war themes. L. W. Ramsey, agency on the account, has not disclosed whether the series will make a pitch for membership, something which the National Association of Broadcasters tabooed at its last convention.

The Moose program will have a hookup of 56 stations.

Al Pearce Gets Soda Pop Berth

Hollywood, Sept. 7.

Al Pearce will be Dr. Pepper's (soft drink) entry on the air this season. Contracts have been signed for a half hour program over the Blue network beginning Oct. 3. Jack Hasty writes the scripts.

Format will be fashioned around Pearce's character of 'Elmer Blurt, Super Salesman.'

P&G's Daytime Whodunit, 1st on a Network, Tees Off on CBS October 4

Procter & Gamble has set Oct. 4 as the starting date for its five-times-a-week whodunit series in the 2:45-3 p.m. niche on CBS. The program will center around Earl Gardner's 'Perry Mason' character, and replace the CBS version of 'Pepper Young's Family.' It will be the first time for a network sponsored whodunit on a daytime schedule, with the move representing quite a departure in daytime policy for the soap account. P&G's daytime dramatic packages have heretofore been exclusively soap operas.

Pedlar & Ryan, agency on the replacement has as yet to pick the writer and cast. The latter will be tagged from the agency's own auditions list and all such candidates will work from scripts.

Davis Aide Quits

Washington, Sept. 7.

Mary Patricia Lockridge, who left CBS to work for Elmer Davis at the Office of War Information last year, quits that agency within the next few weeks.

She will become Washington correspondent for Women's Home Companion.

From the Production Centres

IN NEW YORK CITY . . .

E. P. H. 'Jimmy' James, director of publicity and promotion for the Blue prior to entering the Army, now sporting two bars....Rhoda Cantor has joined the staff of WLIB, Brooklyn, as script writer....Henry Dutillieux, radio and cinema head for Belgian Information Service, off to recuperate. Mme. Laurent takes the reins.

Four men recently left the CBS ranks to join the armed forces: Mel Allen, news and sportscaster, Dr. G. D. Wiebe, study director of the Program Analysis division, and Joseph Ruscoll, of program writing department, to the Army; Jack Page, night theatre operations manager, to the Navy.

Peter Donald will emcee his 'Guess Who' show from Halloran General Hospital Sept. 15 with servicemen-patients participating....Bob Allen's orch will be the Spotlight Band Sept. 17, to be aired from Mobile, Ala.... John Fistere, head of sales promotion for WNEW, now with the Office of Strategic Services of the Army.

George Lowther will direct the sneak preview of 'Black Fantasy' (Blue), Sept. 19....WJZ's 'Hop Harrigan' to get Blue Ribbon award from New Jersey State Fair Committee (Blue), Sept. 15, in recognition of show's cooperation in Army Air Cadet enlistment drive....Joseph Barnett is now on the radio sales staff of the National Concert Artists Corp.....Dave Rubinoff is scheduled for two broadcasts with a 45-piece orch over the Blue Sept. 19 and 26.

John Macdonell, radio director of the United Nations Information Service, visiting in northern Ontario....Radio Directors Guild council holds its first meeting of the season Monday night (13) and the general membership meets the following week, Sept. 20....Doc Rogers gets the 'Mystery Theatre' m.c. assignment....Joe Hill to the Coast to direct the 'Duffy's' show when it returns to the air....'We the People' does a special treasury broadcast Sunday (12) from Monticello, with Secretary Morgenthau taking over Milo Boulton's m.c. stint (without an AFRA card) ....Sam Fuller, formerly of the Young & Rubicam directing staff, left for naval training....Charlie Powers, former Y. & R. assistant director now in the Navy, ill at the Navy hospital in Philly....Pvt. Ira Ashley, former director of 'Stage Door Canteen,' taking his basic at the Air Corps Technical School, Keesler Field, Miss.....Mason Adams honorably discharged from the Army and is back at radio emoting....Marilyn Jean Miller to the Coast on a Universal contract....Thomas L. Thomas joins the regular cast of 'Manhattan Merry-Go-Round' next Sunday night (12) ....Jay Meredith marries a soldier this week....Casting: Carl Frank, Sidney Stone, Kate McComb ('Front Page Farrell'); Dorothy Francis ('Our Gal Sunday')....During Alan Kent's vacation, Bernard Dudley is subbing as 'Pepper Young' announcer....Jack Rourke has the new announcer spot on the 'Good Will Hour.'

IN HOLLYWOOD . . .

John U. Reber bounded into the Brown Derby and looked around. His gaze shifted to various booths tenanted by Nate Tufts, Ed Gardner, Cal Kuhl, Sam Moore, John Whedon, Herb Polesie and Frank Woodruff, all of whom at one time on another took orders from him at the Thompson agency....Lou Costello is making such rapid strides in his recovery that it is now practically definite he and Bud Abbott will be back on the air for Camels Oct. 7. Martin Gosch will again be at the controls....Joy Storm vacated his berth as NBC's news and special events head to handle production on the web's new commentary feature, 'O. K. For Release'.... Charles Dant moves over from NBC to CBS to swing the stick on the Jack Carson show, which is having its format revamped. Thomas Peluso took Dant's berth on NBC music staff....Robert Emmett Dolan draws the baton on Birdseye's Dinah Shore program over CBS, and Joe Lilley conducts the mixed chorus of nine....Two more war experts have joined the KHJ staff. Harrison Wood's commentary will be sponsored five nights a week and Cedric Foster gets a showcasing once a week...Paul Franklin, producer-scripter of 'Red Ryder,' giving old-time vauders a break on his Sept. 7 airing. Doing their old turns will be Harry Lang, Eddie Kane, George McKay, Dick Ryan, Eddie Marr and Ray Teal....Paramount's singing-actor, Johnnie Johnston, will vocalize with Paul Weston's orchestra on 'Duffy's Tavern,' which starts the first quarter here, moves to New York for the next 13 weeks and then back to the Coast for the final frame....Henry Hull is top-billed in Silver Theatre's airing Oct. 5 of 'Out of This World.' Following week's booking goes to Barbara Jo Allen (Vera Vague) in 'A Lady With Ideas'....Veronica Lake and Dorothy Lamour fill the Sept. 11 and 18 dates, respectively, on Groucho Marx's beer show. Producer Dick Mack planning a camp origination every other week, with the entire troupe going to Milwaukee in mid-February for 100th anniversary celebration of Pabst breweries....Diana Barrymore, Bramwell Fletcher, Gene Lockhart and Frank Tours packaged in dramatic series, 'From This Day Forward,' for fall sale by Don Sharpe of the Frank Vincent agency....Busy radio season is being laid out for Roz Russell. She has been set for two Lux shows, one for 'Cavalcade of America' and 'My Sister Eileen' for Screen Guild Players....Don Lee network is now 34 strong, with KUIN, Grant's Pass, Ore., the new link in the Coast chain....Wick Crider here from New York to smoke up publicity for J. Walter Thompson Coast originations....Lionel Barrymore gets another term as 'Mayor of the Town' for Rinso.

IN CHICAGO . . .

Marjorie Lamie, for the past nine years secretary to Buck Gunn, radio head of the J. Walter Thompson office here, has resigned effective Sept. 11, and joins the 'Doughgirls' company at the Selwyn theatre the following day as understudy for three roles....Dick York is replacing Arnold Stang in the leading role of 'That Brewster Boy' with the Sept. 10 broadcast from the WBBM-CBS studios here....Cleve Conway, NBC announcer, was taken suddenly ill with acute indigestion during a news broadcast last week and was unable to continue, but Louis Roen was on hand and took over immediately. Conway will resume his broadcasts in a couple of days....'First Nighter,' emanating from the WGN studios and broadcast over 125 MBS stations, will return to the air Nov. 7. Joseph T. Ainley will produce....British Broadcasting Corp. introduced one of its London producers, Geoffrey Bridson, to the press at a cocktail party in BBC offices here last week preceding the broadcast of 'An Englishman Looks at Chicago,' the first of a series on American life being done by Bridson for British listeners....Leonard O'Connor, NBC news editor, has departed for Army duty....Robert McKay, formerly with WKAR, East Lansing, Michigan, has joined the WBBM engineering staff....Kay Ashton-Stevens, who is slated to resume her 'Chat Across the Table' program in the fall over WBBM-CBS, was operated on for appendicitis last week in Oconomowoc, Wis., where she has been vacationing with her husband, Ashton Stevens, dramatic critic of the Chicago Herald-American.

Vick Buys 2d Coast Net; This Time CBS

Vick Chemical last week bought a second west coast hookup. In addition to the 'Faces and Places' program on Don Lee, the account will underwrite the Tuesday and Thursday editions of the 'Hello from Hollywood' series on the CBS Pacific link. Contracts are for 26 weeks.

The CBS inning will plug Vatronal and Vaporub.

Early Skinning

Minneapolis, Sept. 7.

One of the more novel accounts in this area is Joseph Ullmann, fur broker, who has bought a schedule of pre-dawn announcements Monday through Saturday.

Ullmann has picked 6.29 a.m. to broadcast the latest prices for untreated furs to trappers in the northwest, Canada and Alaska.

BUY EXTRA BONDS!

Payroll Traffic

General Foods, through Benton & Bowles, has renewed 'Night Editor' on NBC Pacific Coast outlets, Thursday, 8:15-8:30 p.m., beginning Sept. 30.

'The Grand Ole Opry,' sponsored by R. J. Reynolds Tobacco Co., for Prince Albert, goes on full NBC network by adding more than 60 outlets for present coverage, starting Oct. 9. William Esty is the agency.

Cincinnati.—Meta Stauder, lately with NBC, Chicago, started Monday (6) as a WLW-WSAI staff singer. Other newcomers to these stations are Donald L. Webb, from WPAY, Portsmouth, O., and Willard Rene, from Texas. They're announcers.

WKRC staff appointments, made effective this week by Kenneth W. Church, general manager, are: Syd Cornell and Lin Mason, vet staffers, moved up to handle production detail as assistants to Fred Dodge, program director. Penny Prudence, food advisor, named director of women's activities and supervisor of femme programs. Bob Schmitt, formerly with the Times-Star, a newcomer, to write publicity, and Dorothy McCord, back after a year's absence, to do merchandising and trade extension work.

Worcester, Mass.—Robert Brown, of the WTAG sales staff, moves up to the post of supervisor of local sales, under Herbert Krueger, commercial manager. Carter Knight, formerly with General Electric and Westinghouse in Boston, replaces Brown.

New Orleans — Judith Lawton, city's only femme announcer, has left WDSU to join the staff of WNOE, owned and operated by State Senator James A. Noe.

Fort Wayne — Cecil Humbarger joined the engineering staff of WOWO-WGL, coming from WEXL, Royal Oak, Mich. Paul Schafer, formerly with WJOB, Hammond, Ind., also joined station here.

New York—Robert Russell has joined the sales staff of Joseph Hershey McGillvra, Inc. He comes from Blackett-Sample-Hummert.

San Antonio — New additions to the staff of KABC include Hank Wood, announcer, and Anna Davis, control room operator.

Springfield, Mass.—Albert W. Marlin, general manager of WMAS for the past 10 years, joins WHAS, Louisville, Ky., Sept. 15 as program director.

San Antonio.—Leona Bender joins the KMAC staff as news editor and public relations director.

Boston.—WEEI's second school for announcers has produced three new announcers who have taken jobs with New England stations: Douglas Oliver to WLAW, Lawrence, Mass.; Louis J. Rocke to WGAN, Portland, Me.; Theodore B. Beebe to WKNE, Keene, N. H.

C. Herbert Masse has been promoted to WBZ-WBZA sales manager, succeeding Frank R. Bowes, who has been inducted by the Army.

Fort Wayne. — Vincent Rowe, formerly with WMBD, Peoria and WLDS, Jacksonville, joins the announcing staff of WOWO-WGL.

Ernie Neff joins the announcing staff of WOWO-WGL.

New York.—Howard B. Klarman, made sales promotion manager of WMCA. He had previously been with Macfadden Publications and the Crowell-Collier Publishing Co.

Dayton. — Jim Taylor and Fred Campbell have joined the announcing staff of WHIO, while Art Thompsett joined the sales force. Harvey Young, salesman for the station into the Army; Harry Butler, announcer, commissioned an ensign in Navy.

New York City — Maria Sutherland, formerly with the OWI and before that with Pedlar & Ryan, has joined the Compton agency as an assistant account executive. John H. Owens has joined the Compton copy department.

Philadelphia.—James P. Crosson, formerly of the staff of the Philadelphia Record, has been named news editor of KYW. He succeeds John J. (Chick) Kelly, who was upped to publicity director.

Jerry Roberts, formerly of WAAT, Newark, N. J., has been hired as a disc jockey by WPEN.

U. S. Troops' 12-Station Web

Continued from page 29

ices. That made the problem of installing the AFN an extremely complex one. Transmitters had to be located near U. S. troop cantonments, yet in spots where they would not offer interference to any of the existing English radio systems.

British Helpful

Brewster Morgan, OWI, chief of broadcasting in the European area, negotiated with British authorities for permission to set up the network, and handled the preliminary arrangements. Richard Condon, OWI chief engineer, did the technical planning and supervised the engineering phase of the work, and Guy della Cioppa, of the OWI overseas branch, organized the staff. Because it was the first time such a radio system had ever been attempted in a friendly country already having its own system, with a highly involved copyright structure, the job required innumerable, unprecedented problems. But according to Morgan, the unfailing cooperation of British officials was tremendously helpful.

Since the AFN stations are all extremely low power (50 watts), and are located only in areas where large bodies of Yank forces are stationed, they can be heard by relatively few British listeners. Moreover, the wavelengths and schedules of the AFN outlets are not published in English papers, and the AFN program policy conforms as much as possible to that of BBC. In addition, AFN is careful never to scoop BBC on news, invariably checking with British authorities to be sure news flashes don't go on the air ahead of BBC's broadcasts.

AFN programs are obtained from various sources. One of the principal ones is transcriptions of American network shows, taken off the air in the U. S. and shipped to Britain. Some shows are produced in England by the Army, some are specially recorded in America by the Army and OWI, some are shortwave pick-ups from the U. S. and some are popular phonograph records from the U. S. Others are live shows picked up from BBC and still others are transcribed broadcasts borrowed from BBC files. Finally, news broadcasts are prepared by the staff of Stars & Stripes, the A. S. Army newspaper, as part of Special Services. American stars appearing on AFN during camp tours in England are also piped to BBC, unless their contractual commitments forbid it.

The broadcast schedule of the AFN is 5.45-10:30 p.m. Mondays-through-Fridays; 5:45-11 p.m. Saturdays, and 8 a.m.-10:30 p.m. Sundays. Besides setting up the network, the OWI furnishes studios and transmitters and supplies the engineering staff at broadcast headquarters in London. The Special Services of the Army handles the programming (with the OWI representing the American Ambassador, the BBC and the British Ministry of Information in an advisory capacity), and the Army Signal Corps operates the transmitters. The system is financed jointly by the OWI and the Army, partly through a reverse lend-lease arrangement with the British War Office. Considerable BBC facilities are used. It is emphasized that the OWI acts only in an advisory way on programming, as it has no direct concern with entertainment or news for the Army.

A typical week's program schedule of the AFN during July included transcribed versions of the following U. S. network shows: 'Fibber McGee and Molly,' Jack Benny, Bob Hope, Fred Allen, Major Bowes' 'Are You a Genius?,' Andre Kostelanetz, Harry James, 'Transatlantic Call,' Bing Crosby, Edgar Bergen, Phil Spitalny, 'Band Wagon,' Fred Waring, Red Skelton, 'Basin Street,' Kay Kyser, 'Aldrich Family,' Kate Smith, Tommy Dorsey, Fanny Brice-Frank Morgan, 'Spotlight Bands' and 'Hit Parade.' At the start, recorded network shows from America were a month or more late in being heard on AFN, but that time-lag has been considerably diminished. Because no advertising is permitted on the air in England, by law, commercial announcements on the U. S. shows are eliminated, with musical fills substituted.

OWI, Military Board

Operation of the AFN is directed by a board of governors consisting of the following American Army officers and OWI representatives: Col. Theodore Arter, of Special Services; Col. W. E. Fell, chief of administration of Service of Supply; Col. Tristram Tupper, public relations officer; Brewster Morgan; Brig. Gen. W. S. Rumbough, chief signal officer; Maj. Howard Nussbaum, radio officer; Lt. Col. C. H. Gurney, executive, radio section, Special Services; Capt. Wade McCoy, press officer, and Richard Condon. The program committee includes Nussbaum; Gurney; Guy della Cioppa, of the OWI, and a representative of BBC, by invitation. Morgan and Condon are currently in New York for OWI confabs about plans for future operations in England and on the Continent.

To conform as much as possible to BBC policy, but also for security reasons, there are a number of prohibitions and restrictions on material for broadcast. All material must be cleared by the public relations officer. Anything described as 'loose talk' is forbidden and certain objectionable words and phrases (similar to U. S. network standards) are banned. In addition, there are restrictions on musical compositions, some on matters of taste, some because of the enemy nationality of the music and some because they are offensive to the English (for instance, jazzed versions of traditional tunes).

Among the subjects the mention of which is restricted are unnecessary emphasis on drunkenness, marital infidelity, effeminancy in men, immorality, physical deformity, painful or fatal diseases, spiritual quotations (except on religious programs), government personnel and departments and services, or gibberish of any foreign tongue.

Copyright Clearances

The regulations about copyright are comparatively involved in England, though they are somewhat simplified for the AFN. In general, permission for the broadcast of recordings must be obtained through Phonographic Performance, Ltd. Copyright is cleared through BBC. ASCAP music is unrestricted, where ASCAP controls English performance rights. Otherwise, the Performing Rights Society permits broadcast on a fee basis per transmitter, the amount being charged against lend-lease.

There is security censorship of all material, except on recorded American network shows. There are two British censors, one being on duty at all times, covering military security. There is also an Army censor and a public relations office censor. All publicity is handled by an officer detached from the Stars & Stripes, and the program schedules are published by Stars & Stripes and Yank.

Although the AFN programs are intended only for U. S. service men, some English people are regular listeners. That explains the necessity for observing BBC program policy and the various British standards of taste, etc. Even so, the vast majority of the AFN audiences are Yank soldiers, nearly all of whom listen to loud speakers in their barracks, canteens and in various places where they congregate when off duty.

There is no AFN station in London, since a transmitter powerful enough to be heard at the various U. S. Army spots throughout the city would necessarily compete with regular British outlets. The AFN programs are carried to London by wire and are heard there via about 50 loud speakers located in four canteens, lounges, etc., frequented by American troops. This loud speaker system in London is being rapidly expanded and is expected soon to be several times as extensive as at present.

N. O. Brewery Now That City's No. 1 Air Customer

New Orleans, Sept. 7.

The Jackson Brewing Co. is now the heaviest local user of radio time. Firm, one of largest in south, is now using 22 hours and 25 minutes of air time per week over four stations, WWL, WSMB, WDSU and WNOE. Shows include sportscasts, news, concert music, dancing parties, Washington comment, civic programs, drama, Hollywood news and civil defense and war bond features. Company also has sports period by Jill Jackson devoted to women's interests.

Brewery maintains radio department, headed by Oral D. Cloakey, and own announcers, Hubert Grant, Jill Jackson and Jack Lewis.

Must Cough Earlier

With available spot time on the Class A and B stations on the verge of becoming non-existant, coughdrop and cough remedy accounts have been compelled to move up the starting dates of their seasonal campaigns. Most stations are allowing now, but between 30 and 45 days as leeway for the ushering on of a national spot schedule following the signaturing of contracts, and this category of account isn't taking any chance of being frozen out this fall.

An outstanding case in point of the starting date pushup is Smith Bros., booked out of the J. D. Tarcher agency. It's been trying to get stations to agree to a Nov. 1 starting date, but the takers on this basis haven't been up to the agency's expectations. Last week Tarcher let it be known that it was prepared to predicate 1943-44 contracts on an Oct. 1 starting date.

Ease Draft Of Radio Writers

Hollywood, Sept. 7.

Coast radio writers and producers will get preferential treatment from local draft boards after all. Col. Kenneth Leitch, state director of selective service, today (Tuesday) advised Fox Case, of the Hollywood Radio committee, which recently made a pitch to him, that a bulletin will be issued to local boards urging serious consideration be given writers and producers for occupational deferment.

Col. Leitch added that the pre-Pearl Harbor fathers among writers and directors will be deferred by local boards.

New CBS Affiliates

Stations KTBC, Austin, Texas, and WGAU, Athens, Ga., have become affiliated with CBS; KTBC as a supplementary station and WGAU as a bonus outlet.

KTBC operates at 250 watts night; 1,000 day, on 1,150 kc. WGAU operates on 1,340 kc., with 250 watts.

WCCO's Newsroom Party

Minneapolis, Sept. 7.

WCCO staged an entire 'dedicatory program' to mark the formal opening of its elaborate new newsroom.

All members of the large news staff appeared on the program, titled 'About News.'

FCC Gets Protest On Corpus Christi Station

Corpus Christi, Sept. 7.

Delay in installation of this city's new radio station, owned and operated by Baylor University and Carr P. Collins, of Mineral Wells, was seen here with the filing of a protest with the Federal Communications Commission.

Protest has been filed by KRLA, Little Rock, Ark., against assignment of the old XEAW station at Reynosa, Mexico, owned and operated by Collins, to the 1010-frequency which the new station will operate on daytime only.

Ration Coupon-Saver

Robert Shaw, manufacturer of thermostats, is buying women's participating programs to plug the benefits of heat control, whether the fuel be coal or oil.

Hixon-O'Donnell is the agency.

McGILLVRA'S ADDITIONS

KMO, Tacoma, and KIT, Yakima, have named Joseph Hershey McGillvra as their national station rep. Both outlets are owned by Carl E. Haymond.

Mutual is the affiliation in both instances.

Penn's N. E. Buying

Penn Tobacco is lining up evening chainbreak and minute announcement availabilities on New England stations.

H. M. Kiesewetter is the agency.

G. E. Spots on FM-ers

Schenectady, Sept. 7.

The Electronics Department of General Electric is sponsoring a series of one-minute spot announcements, three a week, on 16 FM stations.

Announcements cover the part radio is playing in the war, and how G. E. military radio is paving the way for the company's FM transmitters and receivers after the war.

Lull on Cox Probe Front

Washington, Sept. 7.

Cox committee reported all quiet on the FCC front for a few days, while the report on the FCC war powers and, presumably, the bills to turn these powers over to the Army are in preparation to submit to Congress next week. Only blast following last week's two days of hearings on Communications Commission's draft deferments came from FCC chairman James L. Fly.

'The American ideal of fair play,' said Fly in a statement, 'took a terrible kicking around when the Cox Committee made public the names of 39 employees in the Commission's engineering department who have been deferred, and then refused to permit the Commission to put in the record the full facts concerning them.

'The House Committee on Military Affairs (Costello Committee) some time ago established the precedent of not making public the names of deferred Government personnel. That committee obviously was conscious of the danger of unjustly tagging as draft dodgers persons who, because of their special skills, had been called upon to serve their Government in a civilian capacity.

'However, the Cox Committee disregarded this salutary precedent and then added insult to injury by telling only part of the story and refusing to permit the Commission to tell the rest.'

BACK THE ATTACK!

Blue Attributes Its Co-op Success To That Personal, Personality Touch

The Blue Network believes that it has built up its system of local cooperative programs into quite a click and it attributes the progress made in obtaining sponsorship for these network-originated shows from the ranks of both national and local accounts to the merchandising methods applied to the syndication. Every effort is made, according to the Blue, to put the solicitations and later servicing on a personal basis.

The personal contacts, regardless of whether the account is of local or national stripe, radiates out of the Blue's New York office. The Blue's merchandising man on the group of syndicated programs, for instance, cooperates with the local affiliate in selling a series to a local account and in keeping the latter sold on his buy. It's all done by personal letter with the countenance of the local station's commercial manager.

Another personal angle is to have the star or personality on the locally-sponsored syndicated program drop a letter or autographed photo to the sponsor. In the specific case of 'The Mystery Chief,' the Blue goes a step farther. If a bakery account is sponsoring the 'Chief' in its community, the 'Chief' will, after testing the product and finding it up to standard, make a disc endorsing the brand and send it to the local baker for airing.

The Blue's main syndicated shows are Martin Agronsky, 'The Mystery Chief,' 'Dick Tracy' and 'Counterspy.'

EQUITY NAMES A COMM. TO STUDY AFRA MERGER

In response to an invitation from the American Federation of Radio Artists, the council of Actors Equity Assn. yesterday (Tuesday) named a committee to confer with representatives of the radio union about the proposed merger of AFRA and Equity with the American Guild of Musical Artists. The Equity group was instructed to make no commitments, but to find out what the unification plan involves and to report back to council.

The Equity committee includes Bert Lytell, president; Paul Dullzell, executive secretary; Ruth Richmond, of Chorus Equity; Rebecca Brownstein, attorney; and Philip Loeb, Rhys Williams and Alfred Harding. A date for the conference with the AFRA group will be set when the latter union's representatives have been selected. It's also anticipated that representatives of AGMA may also attend the confab.

In the AFRA invitation, which was signed by Mrs. Emily Holt, its national executive secretary, it was suggested that only one meeting of the committees should be held, so that approval of the broad principle of amalgamation might be forthcoming quickly. The idea would be that having once decided such a merger would be desirable the actual means and details for working it out could be considered later.

Paging Bunions

Dr. Scholl's footpads is buying day and night chainbreaks and minute announcements.

Donahue & Coe is the agency.

Fred Wile, Jr., is returning to Young & Rubicam after being on the public relations staff of the War Manpower Commission for more than a year.

Spot Sales Reps AMP

Spot Sales, Inc., will serve as sales agency for the transcription library of Associated Music Publishers, Inc. It's the first time that the AMP has done the selling outside its own organization.

Loren L. Watson, executive v.p. of Spot Sales, whose primary function is station representation, was the AMP's sales manager eight years ago.

Picture of 190,365 housewives buying food...

The young lady is having a busy day.

She is competing for a prize on "The Missus Goes A-Shopping" ...the favorite quiz-and-fun show of New York housewives. Every program plays to a packed house of 350 women. The waiting list for studio tickets is six weeks long!

It's an informal, zany program, conducted by nimble-tongued John Reed King. From the time the first studio visitor appears, the fun flies thick and fast. It's a madhouse. And for fifteen minutes laughter buckles the walls.

It's the highest rated show in New York at 8:30 A.M. More New York women—*more by 88%*—listen to "The Missus" than to the second ranking program. In fact, one out of every three radio-available housewives are tuned to "The Missus". 190,365 housewives each day.

Advertisers listen, too. Seven major food chains enthusiastically endorse the show. Sponsors wait in line to participate. (No time is now available for sale.)

Smooth, top-flight radio. Skilfully written. Professionally produced. Brilliantly conducted.

Of course, it's on WABC.

WABC
Columbia's Key Station
NEW YORK • 50,000 Watts
COLUMBIA OWNED

Represented by Radio Sales, the SPOT Broadcasting Division of CBS

EDGAR BERGEN
With William Gaxton, Victor Moore, Dale Evans, Jean Arthur, Bill Goodwin, Ray Noble orch
Writer: Joe Bigelow
Director: Tony Stanford
30 Mins.; Sun., 8 p.m.
STANDARD BRANDS
WEAF-NBC, New York
(Thompson)

In what has become the tradition of variety shows returning for the fall season, Edgar Bergen took the first few moments of his opener Sunday night (5) to talk about his summer. In most other ways, too, the program stuck to formula. That it's a proven formula is admitted, and that it most likely will repeat its former popularity is equally admitted.

The first few moments of the show offered the comedy spot with Bergen and his dummy, Charlie McCarthy, with orchestra leader Ray Noble and announcer Bill Goodwin participating. An orchestra number and then a funny William Gaxton-Victor Moore comedy sketch followed, after which Dale Evans sang a number pleasantly and guest Jean Arthur teamed with Bergen and McCarthy to close the stanza with a sock laugh routine.

There were no surprises and it was all big-time and effective. The opening commercial was for Chase & Sanborn coffee and the close was for Stams vitamin tablets. *Hobe.*

'V-MAIL'
With James J. Walker
15 Mins.; Fri., 8:15 p.m.
Sustaining
WOR, New York

The political-rostrum has for years known New York's former mayor, James J. Walker, as a gifted orator, whose humor has become a tradition in this town. And now Jimmy Walker is talking again.

Jimmy Walker is reading 'V-Mail.' And that's where he shines. Sentiment. Heart throbs. Pathos. It's right up his alley. Nothing corny about it, though it could easily have been that in less gifted hands, but straight readings of letters from the boys overseas to their friends and relatives over here. They're letters with names mentioned; a couple of them read at this 15-minute session must have caught many a throat. It's all authoritative and factual, a session that's just the right length and a likely audience-winner.

'V-Mail' is right out of the family album. *Kahn.*

COVERAGE
FROM WITHIN

Much better to be inside of Central New England, rather than outside.

WTAG
WORCESTER

'THE ALDRICH FAMILY'
Cast: Dickie Jones, Jackie Kelk, Katharine Raht, House Jameson, Judith Abbott, Mary Rolfe, Mary Shipp, Jack Miller orch
Writer: Clifford Goldsmith
Director: Francis van Hartesveldt
30 Mins.; Thurs., 8:30 p.m.
GENERAL FOODS
WEAF-NBC, New York
(Young & Rubicam)

Dickie Jones, the former film moppet, now playing the key part of Henry in 'The Aldrich Family,' is the only change in the Clifford Goldsmith character-comedy-drama which resumed its regular Thursday night spot last week on WEAF-NBC for General Foods. Succeeding Ezra Stone, who created the part, and Norman Tokar, who played it last season, Jones reveals limited radio experience, seemingly tending to pick up the voice quality of Jackie Kelk, the distinctive Homer. Also, his performance is uneven, both in characterization and skill. However, he suggests the suitable boyishness for the part and plays it properly straight, avoiding the vocal hokum Stone and Tokar occasionally slipped in.

The season's opening episode was clearly sub-standard Goldsmith, being not as inventively plot-tangled and lacking the remarkable construction (particularly the uncanny surprise finale) he usually contrives. Still, it served well enough to reintroduce the basic characters. Kelk was sure, as always, as Homer, while Katharine Raht and House Jameson were in form as the endurable Aldrich parents, and Mary Rolfe, Mary Shipp and Judith Abbott clicked as laughably serious urchins. Francis van Hartesveldt's direction was nicely paced, but Jack Miller's musical bridges gave a suggestion of hurry to the performance.

The Postum commercial copy stressed the fact that the beverage is not supposed to taste like, or be a substitute for coffee. *Hobe.*

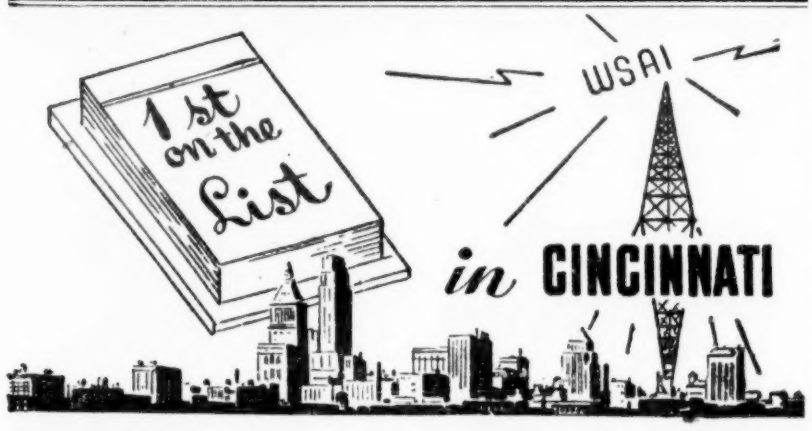
'CAMPANA SERENADE'
With Dick Powell, Martha Tilton, Lud Gluskin Orch, Henry Charles
Writer: James Bloodworth
25 Mins.; Saturday, 1 p.m.
CAMPANA SALES CO.
WABC-CBS, New York
(Wallace-Ferry-Hanly)

Pitched for the femme trade, the top-notch vocalizations of Dick Powell and Martha Tilton, backed by the full bodied arrangements of the Lud Gluskin orch, should also rate high with the menfolk. It's a good Saturday midday variety interlude.

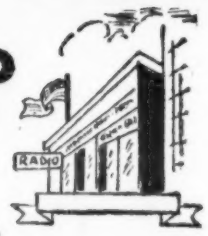
Powell's melodic crooning style was particularly adapted to the sentimental numbers featured on Saturday's (4) preem stanza. He was standout with 'Time on My Hands.' There was a slowup when he interpreted the song in prose, but in 'I Heard You Cried Last Night' and 'In My Arms' Powell skipped the histrionics.

Martha Tilton, once a Benny Goodman vocalist and remembered for her recording of 'And the Angels Sing,' teed off with that number Saturday. Her delivery was slightly drawn out, but this tendency in no way detracted from the excellence of her voice. With 'Paper Doll' she came across with a click swing style, free from unnecessary embellishments. The Gluskin orch was also featured in this number, which it put over with considerable effect.

Henry Charles, who handles the commercials, went overboard with three long spiels about 'Solitaire,' the cosmetic plugged on this series.



for the MOHAWK RADIO & FURNITURE MART



The Mohawk Radio & Furniture Mart is an outstandingly successful Cincinnati Company . . . has had a 15-minute once-weekly program on WSAI for 7 consecutive years . . . has renewed its contract yearly.

Result? Increased business necessitating expansion of the Company's store to *4 times original size* . . . A sample of WSAI's EXTRA POWER to Lift Sales in Greater Cincinnati!

5000 WATTS DAY AND NIGHT
WSAI
Basic Blue Network Sta.
Nat'l Reps.
SPOT SALES, INC.
New York, Chicago, San Francisco

'INNER SANCTUM MYSTERY'
Raymond Edward Johnson, Everett Sloane
Drama
PALMOLIVE SHAVING CREAM
25 Mins.; Sat., 8:30 p.m.
WABC-CBS, New York
(Bates)

Carter's Little Liver Pills decided that it no longer wanted to scare the prospect into buying the nostrum, and that very angle apparently struck Palmolive as something worth trying in the merchandising of its shaving cream. For that is the very tack taken by Palmolive on this series, which has replaced 'Hobby Lobby.'

The boogeyman of 'Inner Sanctum,' Raymond Edward Johnson, doubles as No. 1 salesman on the program. Sticking to character and maintaining that sinister chuckle which has become the program's trademark, Johnson asks the male listener, 'Do you like blood and gore and razor burn when you shave? Are you afraid you'll cut your throat while shaving? You know your wife might not like it. Well, do you want me to tell you how to avoid the screeching and scraping of the razor over your skin....' Subtle selling this, if nothing else. All the commercial lacks is the agonized cry of a shaver who has just slashed his throat. Also the sound effects of the gurgling fluid and the shaver collapsing on the bathroom tile.

The initial shocker (4) under the Palmolive banner offered the kill-by-kill account of a homicidal maniac, enacted by Everett Sloane with all emotional stops out. There were screams and cries of terror aplenty, and when it came to projecting death throes nothing was left to the imagination.

Hi Brown is the producer of this 'Grand Guignol.' *Odec.*

Television Review

DU MONT VARIETIES
With Eugene Jelesnik, Jean Claire, Harold Corlin, Jean Lewis, Billy Redfield, Charlie Taylor, Lee Morrison, Samuel Cuff.
Writers: Eugene Jelesnik, Will Baltin, Charlie Taylor, Samuel Cuff.
Director: Will Baltin
60 Mins.; Sun., 8:30 p. m.
Sustaining
W2XWV, N. Y.

Since NBC and CBS have reduced their television activities to film projection for the duration, Du Mont Laboratories is the only one in the field still experimenting with live shows. Sunday night (5), Du Mont presented an hour program, broken into four 15-minute telecasts, which, even considering the limitations of a restricted budget, was only a fair job. In the portion tagged 'Gypsy Moods,' Eugene Jelesnik was outstanding with his violin playing, ably supported by Jean Claire, who was good on the accordion, and fair on the vocal, and Harold Corlin, guitarist. The trio, however, stood in one static position throughout the routine, which made for anything but good television practice.

The Jean Lewis-Billy Redfield team in 'At the Stage Door Canteen' could have used more coaching and better staging. They were off mike during the first scene, and Redfield took part of his song with his back to the camera. The lunch scene had a wide table between the performers, leaving them both partially off the screen on both sides. Acting of both was self-conscious, and the singing delivery only animated here and there.

Third telecast was a quiz called 'Let's See.' Charlie Taylor, the m.c., gave an energetic and personable impression, holding interest with a typical formula quiz pattern. Lee Morrison was stiff and should be more rehearsed. Quizzing on record tunes, while both men were posed on screen, 'waiting for the records to finish,' was distracting and appeared awkward.

'Face of the War,' by Samuel Cuff, was a tele-click. Cuff was authoritative and interesting, and the schoolroom fashion of pointing to the areas on the map about which he was commentating, was illuminating.

Overlooked in the direction, particularly of 'Gypsy Moods' and 'At the Stage Door Canteen,' were many basic film and television techniques which are no longer in the experimental stage. More imaginative script plotting and camera angles, and more rehearsals, would have helped. In this sitting some images were out of balance, with performers' hair off the screen while there was plenty of room on the bottom (not close-ups).

Lewis' Platform Dates

Washington, Sept. 7.

Fulton Lewis, Jr., Mutual commentator, is off on another lecture tour.

Itinerary takes him to Atlanta and Macon, Ga., and Birmingham, Ala. His broadcasts are originating from those cities.

BUY EXTRA BONDS!

Follow-up Comment

'Hello Mom's' Saturday (4) stanza on WOR, presented on behalf of the Army Air Force, was a forceful presentation of sacrifice and mother love behind the enlistment of a teen-age youth and of the vital needs confronting war plants when their manpower is lost to the armed forces. As a method of projecting a universal message into the nation's households, it carried an effective punch that brought home, in terms of human interest, the problems on the home front and of the armed services.

Musical interludes punctuated the program, with Sgt. Frank Gallagher's vocal, the orchestra under Master Sgt. Felix Skatkin and a male chorus giving the half-hour broadcast an added hypo.

'Hasten the Day,' Office of Civilian Defense series, aimed to educate the public on various civilian wartime problems, is being heard locally in New York on the city's municipal station, WNYC, Sunday evenings. It's also spotted on some 500-odd local stations throughout the country. Marvin Beers is producing it for the OCD, and it is being distributed by that agency. Pauline Gilsdorf writes and Charles Schenck directs it on a volunteer basis. Jack MacBryde played the leading part on the first installment, but has been succeeded by Jack Smart on subsequent ones. Paul Luther announces and Charles Paul plays the organ accompaniments.

The first episode, heard Sunday (5), dealt with the shift of workers to defense industries, with the viewpoints of various members of the family considered. Various ideas were fairly innocuously woven into the yarn and there was reasonable action, considering the necessity of setting the basic situation and characters. Production, acting and music were satisfactory. There's a one-minute OCD plug at the close.

'Cresta Blanca Carnival' (CBS) switched policy last Wednesday (1), going from guest star to co-star. The occasion introduced Alec Templeton as the regular holder of top billing with Morton Gould. It also found the caricaturist of the ivories in top form, and his entry should add lots of zest and humor to the series. Templeton's clowning of the classics finds ready acceptance, not merely because the transposition strikes at the essence of 'polite' comedy, but because his improvisations and variations afford keyboard pleasure of an enriching quality. Templeton's choice of items for this event (1) were his boogie beat treatment of Bach's 'Bourre' and 'Variations on the Marine's Hymn.'

Mary Garden, appearing Sunday (5) on 'Transatlantic Call' from her home in Aberdeen, Scotland, was forthright and jolly and attractive in recalling her former days of acclaim in Chicago opera. She closed by singing appealingly, if not too artistically, a touching little Bobby Burns song. The program had one intensely moving interlude in the appearance of Lady MacRoberts, who has turned her estate into an RAF rest home in memory of her three sons killed in the British flying service. 'Transatlantic Call' maintains an admirable level for a series of its kind, and it must have at least some beneficial effect.

Paul Robeson made a stunning guest appearance Thursday night (2) on 'Stage Door Canteen' on WABC-CBS. After clicking with his familiar 'Water Boy' song, he read the 'Most potent, grave and reverend signiors' speech from 'Othello,' in which he is currently rehearsing for the Theatre Guild. It was a powerful, moving performance and, immediately followed by his singing of the now-irresistible 'Ballad for Americans,' drew a yelling tribute from the soldier audience present. Whether or not more than a handful of them sensed the irony of the ballad's words in those circumstances, it was genuinely arousing. As m.c., Bert Lytell exaggerated joviality.

Raymond Gram Swing devoted most of his Thursday night (2) broadcast on WJZ-Blue to a thoughtful, penetrating and extremely lucid discussion of the State Department. While agreeing to an extent with some of the recent criticism of the department, he elucidated the view that its policies are at least partly the reflection of former and current public opinion and desire. The program was an example of the painstaking, cogent reasoning and well integrated point of view that makes Swing virtually unique among news analysts.

'Fighting Heroes of the United States Navy' teed off Sunday (5) at (4:45-5 p.m.) with an impressive volume of cannon fire and famous Navy catchwords over WJZ, the Blue's New York outlet. The series

(Continued on page 34)

'BROADWAY BAND BOX'
With Frank Sinatra, Jerry Lester, Jeri Sullivan, Golden Gate Quartet, Col. Stoopnagle, Three Sisters, Herbert Marshall, Joan Brooks, Eileen Farrell, Bobby Tucker Singers, Doris Dudley, Orchestras under direction of Axel Stordahl, Paul Baron, Raymond Scott.
Sustaining
60 Mins.; Mon., 9-10 p.m.
WABC-CBS, N. Y.

CBS trotted out virtually its entire array of commercial and sustaining stars for this salute to 'Womanpower in the War,' tying it in with Labor Day. While shows of this type usually turn out to be dull parades of talent, with each artist on and off too quickly, this program, which stretched Frank Sinatra's usual Monday evening half-hour to 60 minutes, proved good entertainment.

For once there was a script that didn't make personalities on the show suffer. In fact, the lines handed Sinatra on the California end suggested a buildup for a Bing Crosby type of show for the singer sometime in the future. He handled them quite well, too, with a minimum of the stumbling that characterized his earlier attempts. With more experience he should improve to a point where his speaking voice will be an asset.

While this was essentially Sinatra's show, the majority of its time originated in N. Y. Sinatra opened with a n.s.g. version of 'Victory Polka' and thereafter contributed, as usual, 'All or Nothing,' 'Old Man River' and 'Close to You.' Between melodies he interviewed a woman war worker. Herbert Marshall, in a bit that was well done, and Doris Dudley, who showed unusual ability in handling lines, also were piped from the Coast. Sinatra's songs were expertly backed by an orchestra led by Axel Stordahl, his arranger.

Remainder of the talent emanated from N. Y., m.c.'d by comedian Jerry Lester, who spent most of his time straighting for gags. His bit with a character named Sydney Q. Sydney was sharp, as was Raymond Scott's new tune, 'The Beard,' and a song by the Golden Gate quartet. Others were Col. Stoopnagle, whose comedy was fair, Three Sisters, okay, and Joan Brooks, Jeri Sullivan, Eileen Farrell, and the Bobby Tucker Singers, all vocal efforts with no particular brilliance. Paul Baron's band backed them mostly. *Wood.*

BUY EXTRA BONDS!

REACH
MORE PEOPLE
MORE MONEY
MORE BUYING
than ever in the
SALT LAKE MARKET
over
KDYL
UTAH'S NBC STATION
National Representative JOHN BLAIR & CO.

'KEEPSAKES'
Cast: Dorothy Kirsten, Mack Harrell, Harry Sosnik orch, chorus
Director: Jay Clark.
30 Mins.; Sun., 8:30 p.m.
CARTER'S PILLS
WJZ-Blue, New York
(Bates)

Nostalgic music, with a hefty slice of sentimentality, is the appeal of this new series for Carter's Little Liver Pills. The gimmick in this case is that listeners submit 'keepsakes' in the form of poetic quotations, for which the sponsor pays $5. For each 'keepsake' the program offers an appropriate song, with Dorothy Kirsten, Mack Harrell and Harry Sosnik's smooth orchestra and chorus performing.

In theory, it seems happily commercial. But as heard Sunday night (5) it's not only one of the corniest shows on the networks, but is so monotonously saccharine that not even Miss Kirsten's and Harrell's melodious vocals help much. As an indication of the lack of variation, the numbers on that initial broadcast were 'Memory Lane' (the theme), 'Alice Blue Gown,' 'Home on the Range,' 'Moonlight Bay,' 'Beautiful Dreamer,' 'Missouri Waltz,' 'My Buddy' and 'Make Believe.' Not even 'Turkey in the Straw' for change of pace. In effect, it's a road company 'Album of Familiar Music,' or 'Here's to Romance.' For a show of special appeal, it'll probably do okay.

The production lacks flow and smoothness, while Harry Sosnik's orchestra and chorus are too small to provide proper depth. Of course the poetical contributions are strictly from Edgar Guest, but that's probably intentional to reach the Carter's type audience. Even patent medicine users should be entitled to different copy on the two major commercial announcements, but the blurb in each case stressed in virtually identical words that the two essentials for 'fast relief for that sluggish feeling' are to 'increase the flow of liver bile and clear out the digestive track.' *Hobe.*

The TEXAS RANGERS now

Selling DRUG CHAIN ON KRLD DALLAS

...also selling many other products on many other stations.

George E. Halley
TEXAS RANGERS LIBRARY
HOTEL PICKWICK • KANSAS CITY, MO.

Mgt.: LOU CLAYTON
New CAMEL PROGRAM, Thurs., 10 p.m., EWT
M-G-M's Studios, Hollywood, Cal.

D'ARTEGA
AND HIS
ALL GIRL ORCHESTRA
Now On USO Camp Shows
Personal Management
ERNEST LIEBMAN
1440 Broadway, New York

'WHAT'S NEW?'
Don Ameche, Dinah Shore, Cass Daley, Ann Baxter, Jose Iturbi, Jim Ameche, Lou Bring, David Sarnoff, Lucy Monroe, Ed Gardner
Variety
RCA & SUBSIDIARIES
60 Mins., Sat., 7 p.m.
WJZ-Blue, New York
(Thompson)

For the first time in its several efforts at show building, RCA has in this series something that is radio in its richer, down-to-earth form. There is no piddling here with culture or the higher arts. If any inkling of 'art' came with 'What's New?' at its unveiling last Saturday (4) it could only be attributed to the solid workmanship of the production. That opening program seemed to have the answers to what constitutes surefire mass appeal entertainment. The ingredients were consistently know-how, the runoff was oily-smooth and the commercials were astutely tied in, and that even included David Sarnoff's rostrum-like exposition of RCA's latest technical achievements.

The series, nevertheless, has its moot, or dubious, side. The program patently put its best foot forward with the initial installment. The roster of entertainers bore lots of lustre. The question now is whether a program of such format and intentions can deliver from week to week. Although Dinah Shore has committed herself to make several appearances on this program, Don Ameche is slated to be the series' lone permanent personality. Radio has its congealed norms for successful variety programs. In the listeners' consciousness they are associated with either the name comic, or the singing personality, who is a static part of the show. Another factor that might militate against the series' gathering the rating it deserves is the evening and the hour, Saturday at 7 o'clock. In any event, the Blue Network becomes the beneficiary of an hour of uppercrust popular entertainment.

The title, 'What's New?', is a misnomer. It has nothing to do with the contents of the show, but merely serves as a slogan for the institutional and straight commercials. Somebody must have sold RCA out of its past practice of attaching a trademarkish tinge ('The Magic Eye') to the title of its network entries. The omission is an asset, even though there is still the possibility of listeners who look to newspaper schedules for their program information mistaking the title, 'What's New?', as connoting one of those stanzas that specialize in factual abadaba. Possibility or no possibility, the J. Walter Thompson agency showed on the introductory installment that it can smartly exploit the title as far as RCA's bag of technological developments are concerned.

The No. 1 offering of 'What's New?' revealed a fine knack for blending an hour's bill of variety entertainment. The diversification and balancing left little wanting. The two comedy acts, Cass Daley and Ed Gardner, were slotted some 40 minutes apart and each had the affect of a package of firecrackers. Miss Daley's hoyendish clowning and vocalizing served as a vitalizing opener and Gardner, the host of 'Duffy's Tavern,' made the most of a brightly compounded script. Gardner's material contained somewhat of an element of surprise. It used Sarnoff's preceeding remarks about RCA's work in the field of electronics as the springboard for 10 minutes of choice topical fun-poking. For RCA this was indeed a broad step in dignity unmantling. If the incident may be interpreted as a cue to program policy, that, too, may be credited as an asset to the series.

Don Ameche was his customary suave self in the m.c. moments and at one point in the program he joined Anne Baxter, 20th-Century-Fox player, in converting a fluffy little sketch about the first quarrel of a pair of newlyweds into a batch of chuckles. Dinah Shore, whose alliance with RCA Victor (an RCA subsid) was included in the commercial fare, gave with a pop melody on two different occasions and each interpretation took her to the top of the pleasure meter. Jose Iturbi swung from 'The Fire Dance' to his conception of boogie-woogie to the theme of 'The Joint Is Really Jumpin,' and the contrast was amusing as well as provocative to the ear and tootsies. The brand was not exactly Hazel Scott's, but the stuff must have still given a glow to the jive addicts.

All but four minutes of the show originated from Hollywood. The lone cut-in was from New York and through it Lucy Monroe, Victor's director of patriotic music, disclosed something of her activities as a singing pepper-upper at war-industry plants. Brother Jim Ameche did the introductory honors for Miss Monroe.

The overall quality of the show's continuity was quite above par and an added kudos is due Tony Stanford for his direction.

Talent cost on this initial stanza was $16,500. *Odec.*

BUY EXTRA BONDS!

XAVIER CUGAT SHOW
With Lina Romay, Don Rodney, Phil Pennell, Choir
DUBONNET
30 Mins.; 11 a. m., Sept. 4
BLUE-WJZ, New York
(Weintraub)

Everything's right about this Latinesque half-hour but the timing, clockwise. Its timing, otherwise, is showmanly and popularly appealing, but the idea of merchandising an aperitif or a vermouth at 11 a. m. of a Saturday morning (east) may give some listeners the shudders. This means that Cugat is doing his stuff from Hollywood starting at 8 a.m., a somewhat ghastly hour to whet anybody's convivial appetites for an aperitif wine or vermouth, which the Philadelphia corporation is trying to do—with great emphasis on the fact both are 'products of the USA' (as an offset to its French origin, and more recently Argentina, where so many of the French and Italian cartels have shifted to offset the Nazi onus).

On the other hand, the vintner has a valid merchandising argument for spotting his program into a Saturday morning niche. Saturday morning is an important shopping time for millions of women, and the average grocery chain stores now stock a substantial line of wines. What could be more timely and effective, the account may argue, than to remind the grocery-bound housewife to pick up a bottle of the aperitif?

An exotic program, which would be ideal for broadcasting around the cocktail rather than the breakfast hour, tees off with a choral plug about 'A Date With Dubonnet.' Follows a happy blend of specialties featuring Lina Romay, Don Rodney and Phil Pennell, who is a highly effective announcer-merchandiser in peddling the charms of the aperitif wine. In this Cugie is no small assist.

'Para Migo Mey Voy' ('Say Si Si') was the teeoff number, before the first plug anent the 11 drinks which can be concocted from the two Dubonnet products. 'Dearly Beloved, from a recent Cugat picture, was an orchestral highlight; 'Bombshell from Brooklyn' (excerpt from 'Stage Door Canteen') permitted Miss Romay to scintillate; Don Rodney, of nice appealing tenor, sang 'People Will Say'; 'Babalu,' the Afro-Cubano classic, next; a nifty touch anent Cole Porter's 'Begin the Beguine,' linking his intimately with Cugie; and a fast Mexican hat dance rounded out a happy blend of familiar conga-rhumba airs.

Further negatively pointing up the bad breakfast timing is the idea of 'Dubonnet's recipe of the week,' the first plug treating with a D. highball, which will hit listeners at a time when they're having their first or second cup of coffee.

But for the chronology, Cugat and Dubonnet are a happy blending. It's so palpable a mis-timing that the sponsor and agency can only explain it by lack of other time facilities. While the show hits the east at 11, which means the midwest at 10 a.m., the Mountain and Pacific Coast listeners get a better shake in that the repeat broadcast goes out at 1:30 p.m. *Abel.*

BURNS AND ALLEN
Cast: George Burns, Gracie Allen, Frank Sinatra, Elvia Allman, Mel Blanc, Bill Goodwin, Felix Mills orch
Director: Carroll O'Mara
30 Mins.; Tues., 9 p.m.
LEVER BROS.
WABC-CBS, New York
(Young & Rubicam)

Following much the same lines that have formerly been so effective in drawing and holding popularity, Burns and Allen are back for another season for Lever Bros. As heard on last week's reopener, the show banked principally on the star duo—George Burns' skillful feeding and Gracie Allen's superbly timed reading of the tag lines. Two of the supporting characters, Tootsie (played by Elvia Allman) and the postman (Mel Blanc) remain, while Bill Goodwin continues to read the Swan soap copy. As batoner, Felix Mills has less to do than his predecessor, Paul Whiteman, and his band has a less prominent spot than the latter's. Generally, the stanza stacks up about as before, which is plenty good.

Most notable thing about the broadcast, perhaps, was the guest appearance of Frank Sinatra—and the unfortunate way he was used. Possibly no other name in recent show business history has triumphed over such inept handling as has this young crooner—and this Burns and Allen guest shot was typical. Sinatra's material was admittedly good for Burns and Allen. It gave Miss Allen opportune comedy patter and it presented Burns in a sympathetic stooge role. But Sinatra's lines presented him as a conceited, arrogant, vain, sarcastic smart-Aleck with a puerile sense of comedy. Not even two nicely sung numbers could do much to offset that impression.

Probably not even Rudy Vallee, when he was getting such foul publicity 10 years or so ago, had to contend with any such unfavorable presentation as that. If Sinatra is to continue and develop as a name, intense study and care must be used to create and maintain an ingratiating public characterization for him. If the present lack of policy continues, he will be fortunate to survive long as a personality and, consequently, as a top draw. He's now at a critical stage of his career. As a talent of enormous b.o. potentialities, he should be handled accordingly. *Hobe.*

MAXWELL HOUSE COFFEE TIME
Fannie Brice, Frank Morgan, Hanley Stafford, John Conte, Frank Tours
Comedy, Songs, Orchestra
Writer: Phil Rapp
GENERAL FOODS
30 Mins.; Thurs., 8 p.m.
WEAF-NBC, New York
(Benton & Bowles)

Maxwell Coffee's perennial troupe of laugh dispensers bounced back last Thursday (2) from an eight-week vacation with their formula and set of jokes unimpaired by sea or mountain air. Frank Morgan again spun a Munchausen anecdote with the vocation and place duly slipped into the blank spots and with John Conte and Frank Tours contributing their usual heckling refrain. As for Fannie Brice and Hanley Stafford and their 'Baby Snooks and Daddy' routine, the broadcast gave off the suspicion that an attempt was being made to jack the crossfire out of its adolescent level and to varnish it with a little sophistication. 'Snooks' wisecracked about 'Daddy's' being on the make for a redhead.

Tours churned a lot of melody out of a Carmen Dragon arrangement of 'People Will Say We're in Love,' and Conte easily passed muster on the vocals. Tours had still a third chore on this occasion. He backed up Harlow Wilcox's recital on the java's virtues with a special set of musical cues.

Scriptist Phil Rapp was far more liberal in punch material for the 'Snooks' inning than he was in the case of Morgan. The latter's windy anecdote wound up with its frequent weakish tagline.

Nevertheless, the half-hour still racks up as one of the top family comedy events of the radio week. *Odec.*

EXPECTING ? ?

MADELINE LEE
Babies and Children Delineated Painlessly
16 Years Network Experience
LExington 2-1100
Currently "Eve of St. Mark"

Question

Just what is the Mutual Daytime Playhouse plan?

Answer

Any questions that occur to you after reading "Questions and Answers on the Mutual Daytime Playhouse", in the mails this week, will be promptly answered by your nearest Mutual man.

THE MUTUAL BROADCASTING SYSTEM

Latin Indie Stations Complain CIAA Spends 90% of Coin With NBC, CBS Out

Latin American radio interests have been complaining to their reps here that 90% of the total-buying and transcriptions produced and distributed by the Coordinator of Inter-American Affairs to stations south of the Rio Grande is going to 15% of the stations there, the bulk of which are affiliated with NBC and CBS. While generally admitting that these affiliated stations are the best financed and equipped, the non-affiliate operators contend that the United Nations cause can be better served by a more equitable distribution of U. S. funds and facilities.

They further maintain that the CIAA policy gives the web affiliates an unfair competitive advantage. Since the U. S. transcribed shows can be commercially sponsored and are given to the stations gratis, the operators point out that they are being left far behind in the Latin-American commercial radio scene.

The non-affiliates also contend that, as a matter of war expediency, the CIAA policy is short sighted. By withholding aid to the independent stations, they say the Rockefeller office is restricting the scope of United Nations' propaganda. The non-affiliate operators therefore advocate a wider distribution of U. S. broadcasting equipment and gratis programs, thereby insuring a move through dissemination of the Allies point of view.

New York—Michael Boscia, formerly with the CBS publicity department, last week joined the Young & Rubicam radio publicity staff. Boscia had previously been with USO-Camp Shows, Inc., and with 20th-Fox in a similar capacity.

U. S. Scandinavians Cut Discs for OWI DX-ing

Worcester, Sept. 7.

The Scandinavian section of the Office of War Information's overseas branch has recorded a series of programs describing a typical American community (Worcester) for shortwave transmission to Sweden. The transcriptions, made in the studios of WTAG, emphasize the part played in community life by prominent Worcester citizens of Swedish ancestry. All the latter spoke in Swedish.

The recording was done under the direction of Gunnar Fagrell, chief of the Scandinavian section, and Oliver W. Nicholl, OWI producer.

Blue Nixes 'Follies' Spots; Seeks Single Sponsorship

The Blue is reported to have turned down several bids for one-minute spots on the 'Swing Shift Follies' series aired Saturdays 1-1:30 p.m., holding out instead for single sponsorship of the entire show.

The 'Follies' teed off five weeks ago as a promotional-morale venture of the network and the New York Post. The bids were said to have come from war plants, but the web sales staff feels that the show can be sold as a package to one big plant anxious to bankroll an institutional ad campaign.

Follow-up Comment

Continued from page 32

is transcribed and is sponsored by 18 local stores and the Naval Uniform Service, which is bankrolling the talent and transcriptions. Hirshon-Garfield is the agency and Bernard Zisser the producer. The first stanza in this series of 14 was devoted to the exploits of John Paul Jones, famous in U. S. Naval history as the captain of the Ranger and Bonhomme Richard during the American Revolution. It is to be hoped that our English ally is magnanimous, for the exploits depicted on Sunday's session didn't redound to the credit of British sea might. Jones, although facing overwhelming odds, made the British look very bad. However, British pride will have to bow to history, since Jones' exploits are or should be familiar to every school child. As portrayed by Ted De Corcia, he sounded like a very picturesque and forceful personality. Stanley J. Wolfe did a forthright scripting job, which bodes well for the rest of the series.

'March of Time' turned in one of the most distinguished programs of its history Thursday night (2) on WEAB-NBC. The topic was the question of unconditional surrender or a negotiated peace for the Axis. Replying specifically to a letter of a few days earlier in the N. Y. Times, the show took the form of a documentary-drama of 'The Fable of the Four Horsemen'—war, famine, disease and death. It was only incidentally a stinging answer to proponents of a 'soft peace.' It was an eloquent, brilliantly hard-hitting example of what freedom of the air can and should mean, but rarely does. It was a superb challenge to the doctrine that radio should shun a policy toward the issues of the current crisis in history and should avoid 'controversial' matters. For once, it justified the grandiloquent style of presentation of the series.

BUY EXTRA BONDS!

Radio Comm'l Previewing

Montreal, Sept. 7.

A parade of all the major features to be aired on the station the coming fall and winter seasons will be given by French independent station CKAC on Saturday night, Sept. 25, as a tribute to sponsors and also as an indication to patrons what class of entertainment may be looked for on the station in the months ahead. The Sept. 25 program will feature French shows and will be for two hours, each program being from two to three minutes in duration.

CKAC is the major outlet in this city for CBS programs and the 'parade' will feature the big names in a similar but English-language special program on the following Saturday night, Oct. 2, arrangements being presently under way with CBS to send in two-minute records to be aired in a 90-minute or two-hour program on that date.

SEEK STATION PERMIT

Detroit, Sept. 7.

The Times Herald Publishing Co., of Port Huron, Mich., close to the Detroit area, has applied to the Federal Communications Commission for permission to construct a new high frequency broadcasting station.

The request was that station be permitted to operate on 47,700 kilocycles.

Gabber Wins Divorce

St. Louis, Sept. 7.

Mrs. Virginia Campfield, known as Virginia Davis, a food gabber on KXOK, copped a divorce decree last week in Circuit Judge William H. Killoren's court from her husband, Richard E. Campbell, who is in the Army. The plaintiff charged that Campfield subjected her to general indignities and treated her with a lack of affection and inflicted mental cruelty which jeopardized her working ability.

Mrs. Campfield's maiden name, Davis, was restored. The couple were married in Benton, Mo., on Dec. 15, 1941.

Victoria Station Gives CBC Full Natl. Network

Montreal, Sept. 7.

The national network of the Canadian Broadcasting Corp. has now been completed across the Dominion by the inclusion of station CJVI, Victoria, capital of British Columbia.

Rene Morin, CBC chairman, said he was unable at the moment to fix a date for the commencement of service, but indicated that it would not be long delayed. He pointed out it would first be necessary to secure adequate cable service from the mainland to pipe programs through Victoria studios. (Victoria is on the Island of Vancouver, 83 miles and about five hours by boat across the straits.)

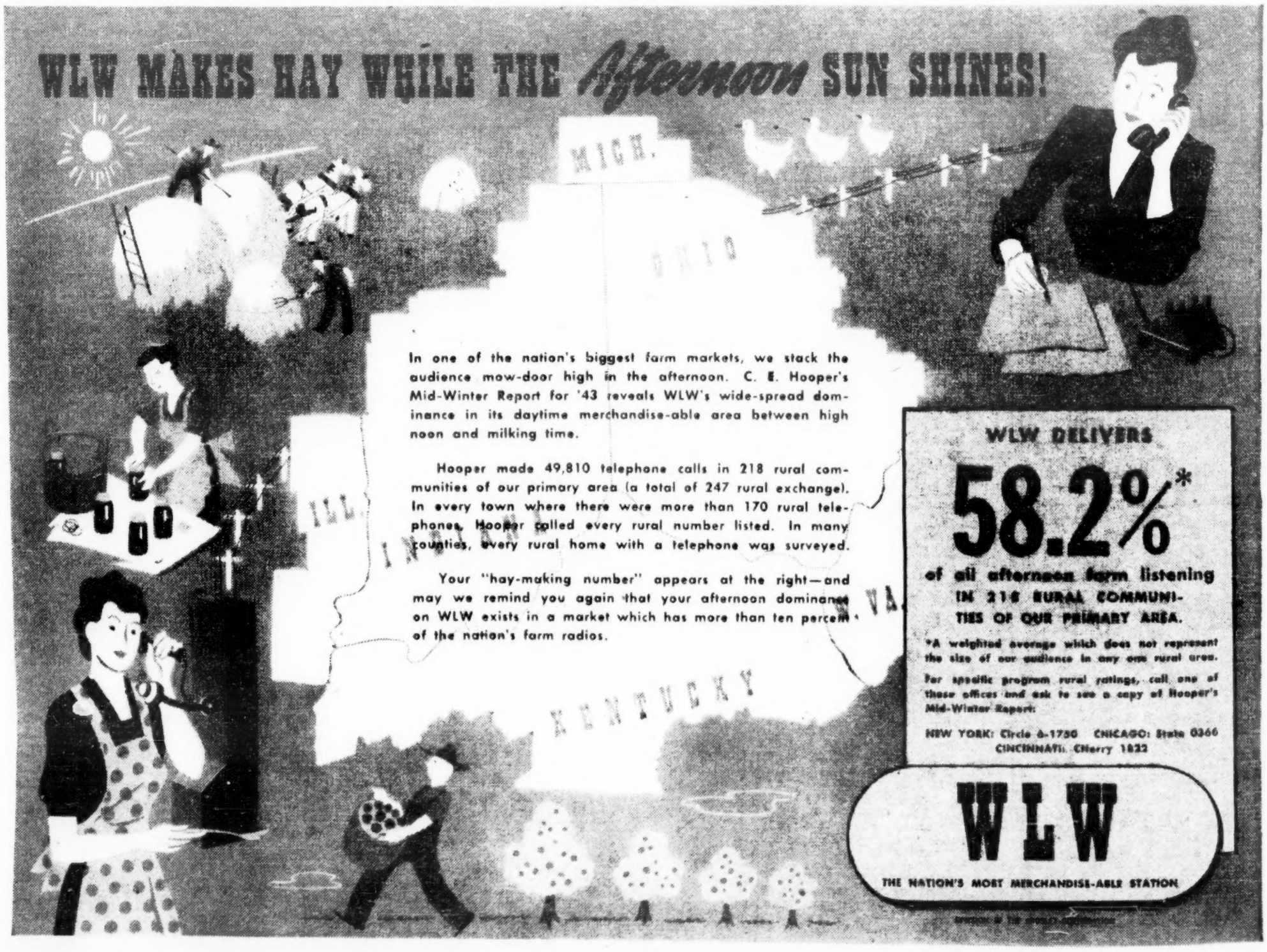
CJVI is at present fully equipped to handle the new service, which will at first operate on a basis of three hours a day.

Taggart Quits CBC

Montreal Sept. 7.

George A. Taggart, assistant general supervisor of programs, has resigned from the Canadian Broadcasting Corp.

He had been with CBC and Canadian Radio Broadcasting Commission since 1933.



EXIT RED INK FOR BANDS

Sinatra Personally to Pay Off $35,000 Of 60G Dorsey, Vannerson Buy-Out

Hollywood, Sept. 7.

It cost Frank Sinatra $35,000 of his own money to get a release from the agreement with Tommy Dorsey and his manager, who between them held a 43 1/3% interest in the singer. There's disagreement as to who put up the $35,000 for Sinatra, or whether it all came out of his own pocket, but it's certain that he's paying that much and MCA put up the remainder. Sinatra got off easy on the deal since he already owed Dorsey more than that on accrued percentage of his earnings since leaving Dorsey's band last year.

It's asserted by one person involved in the deal that Sinatra's $35,000 came from Columbia Recording as an advance against disc royalties on current and future records. This is denied by Columbia. Another report has it that MCA advanced the money against future commissions, as well as posting $25,000 as a gift.

General Amusement Corp., which lost Sinatra to MCA, denies that it was never given the opportunity to buy or help buy Dorsey's contract on Sinatra. GAC also maintains that it will collect commissions on Sinatra's film deal with RKO for the full seven years if the film company picks up all options, not for just two years, as reported last week. GAC claimed to have signed Sinatra to a three-year Paramount theatre, N. Y., contract calling for six weeks a year. Par says it has him for four weeks and options for 1944 and 1945 only.

Teen-Age Tooters New Nitery Worry

Philadelphia, Sept. 7.

With many bandleaders being forced to hire, as replacements, tooters who are under draft age, nitery operators are now posed with a new and delicate problem: There has been a law on the statute books which forbids the employment of minors in a place which sells intoxicating liquor.

This law has been interpreted as forbidding persons under 21 to sell or handle the booze, but reformers have always claimed that the statute forbade anyone under legal age from having any connection with the spot whatsoever.

The union has placed the problem before the State Liquor Board for a ruling. An early decision was promised.

FISHMAN QUITS MORRIS' BAND DEPT. ON COAST

Hollywood, Sept. 7.

Ed Fishman, who organized the band department at William Morris agency five years ago, has tendered his resignation 'for a more interesting opportunity,' which he will reveal later.

Jack Flynn moves west from the Chicago office to take over.

Glenn Miller's Bro., Herb, Set at Loew's State, N. Y.

Herb Miller, brother of Glenn Miller, comes into the Loew's State, N. Y., with his band week of Oct. 21. Featured with the band, which has been touring the midwest and Coast is Johnny 'Scat' Davis. Davis acts as m.c. and holds down a solo spot with the band.

On the same bill, stripper Ann Corio is making a p.a. and will get top billing.

Don Seat five has returned to Fiesta Room of Hotel Roosevelt, Pittsburgh, replacing Hugh Tully foursome, which was billed at that spot for 18 weeks.

BUY EXTRA BONDS!

Chavez Recuping

Eduardo Chavez, Latin bandleader, who was stabbed several weeks ago, is off the critical list at Roosevelt hospital, N. Y., and is 'getting better.' Leader was knifed during a dispute with Del Carroll, femme photographer, at the Aquarium restaurant, N. Y., in an apartment.

Since his hospitalization, Chavez' band has broken up.

Band Committee Asks Ops' Co-op On Camp Tours

Ballroom operators, hotel managers and all other buyers of name orchestras will be asked to cooperate in supplying music to service camps by the USO-Camp Shows committee of agency representatives. This was agreed on at a meeting last Wednesday (1) at MCA offices in N. Y., during which other plans were made to increase volunteer camp dates by bandleaders.

Hotel, ballroom and nitery men can aid the situation by asking leaders to devote days-off to camp appearances, and also by being lenient and cooperative whenever such bookings interfere with a band's commercial work. However, the pressure angle is foremost. Lately, it's said, leaders have become very lax in contributing their time and outfits, and this apathy is one of the major problems to overcome.

Other plans call for breaking up the country into definite territories and making various branch offices of the major agencies responsible for seeing to it that, whenever possible, an open day on a band's booking sheet should be filled by a camp appearance. Contrary to past reports that the agency committee will handle the bookings from here on, the USO still figures in the setup. It will handle clearing of dates with the War Department when bands have available time.

Benny Goodman starts the first of a series of promised tours by Sept. 21. He will be out eight days between his current Paramount theatre, N. Y., job and his opening, Oct. 4, at the New Yorker hotel, N. Y. On these tours the musicians are paid the AFM's special USO scale of $84. Jimmy Dorsey, Sammy Kaye and Woody Herman have also signed for camp tours.

There was slight trouble in setting up the Goodman tour. War Department doesn't want civilians, not even musicians, in certain camps, and rejected several proposed points on his route.

Glaser Beefs N. Y. Nitery Is Holding Up His Coin

Joe Glaser, manager of the Eddie South orchestra, has complained to the American Federation of Musicians that the Folies Bergere, N. Y. nitery, where South recently completed six weeks, is holding commissions due him from South's stay. Glaser claims the spot deducted from South's salary and has not turned over to him $225 in commissions from three weeks' work.

South was at the Folies six weeks and Glaser received $225 commissions for the first half of the run, but failed to get the remainder. Why the Folies should be deducting Glaser's commissions for him is unexplained.

Henry Durst has replaced Mort Davis as road manager with Charlie Barnet's orchestra. Durst formerly worked with Jack Jenny and other bands, and at one time had a band agency of his own in the midwest.

WAR CHANGED BIZ INTO THE BLACK

The band business has little use for red ink anymore.

There was a time when many of the outfits below the first 10 or 20 couldn't afford the luxury of a favorable report to Uncle Sam's tax hounds. However, with the war placing entertainment almost at a premium and at the same time reducing the number of bands available, leaders who constantly had red spots before their eyes are now scarce as good musicians.

Perhaps the best accomplishment of the current seller's market in dance music is the progressive elimination of jobs that actually cost a leader money to play. There's now no need for taking a loss in order to obtain air time, and more and more maestros are demanding location salaries that at least allow them to break even while taking a rest from road work and building attention for the next round of theatres, in-town ballrooms, etc.

N. Y. is perhaps the last stronghold of 'loss' location dates. That's because it is considered extra prestige to be on the air from one of its important jobs. Even here, however, buyers have begun to 'raise their sights' on offers for b. o. music. Out of town it has been going up for six months or more. For example, one band that played a southern hotel five months ago for $1,800 weekly is going back soon for $3,000, though its reputation hasn't considerably increased in the interim.

Pitt Locals Cleaning Up

Pittsburgh, Sept. 7.

Local band leaders who can keep an outfit together these days are finding that they can get more work in town now than they can possibly handle, reversing entirely situation of as little as two years ago. Used to be that Pitt niteries were forced into using home-made outfits by union regulations. Not so long back, there was hardly a spot in the district that didn't have a traveling orch and got so that Local 60 had to take some action. Union at that point forced nitery owners to sign agreements that they would use Pitt outfits at least one-fourth of the year.

Now there isn't a single local cafe that has an out-of-town crew. Present line-up includes Maurice Spitalny at William Penn; Al Marsico at Nixon cafe; Joey Sims at Vogue Terrace; Tommy Carlyn at Bill Green's; Etzi Covato-Mark Lane at Villa Madrid, and Mickey Ross, Lee Bennett and the rest of them jobbing at one-nighters as often as they like. Babe Rhodes, now winding up two-month engagement at Rice Hotel in Houston, Texas, returns next week (15) to resume staff band job at station WCAE, and he also has a flock of local cafe and dance dates lined up.

Only trouble maestri have is in keeping their men, what with inroads the draft and enlistments are making. Spirit of fraternity prevails, though, and boys are now borrowing from each other for different engagements, with result that same faces can often be found at same places on successive dates, but under different leadership.

REPORT COMPLAINT VS. LOCAL 802 OFFICERS

Members of the Unity Party, which for some time has been opposition to the incumbent Blue ticket administration of N. Y. local 802 of the American Federation of Musicians, allegedly have filed a complaint with the national office against a group of 802 officeholders. Nature of the complaint is being kept secret by all concerned.

Unity members claim that if no satisfaction is obtained from the main AFM body they will go into civil court to force an airing of 802 affairs.

T. Dorsey's Band Reorg Gives Rival Maestri Concern on Holding Musicians

Tommy Dorsey's advent in N. Y. to complete the reorganization of his orchestra has rival leaders playing that area in the next couple of weeks taking sleeping powders. It's figured Dorsey will recruit whatever men he needs to complete his outfit from contemporaries' musicians within reach. This possibility induced one maestro to remark last week that he was glad his current job was ending and he was getting his band out of town. Dorsey is expected in N. Y. next week (13) with those of his original men who are to be the nucleus of the rebuilt band.

Dorsey on Aug. 8 gave his entire outfit notice, effective today (Wednesday). His move was predicated on the necessity for lowering his payroll, plus demands by his men that he pay 20% withholding taxes on their salaries. Though Dorsey is aiming for a lower payroll, he can still afford to pay more money than the majority of rival leaders and they know that if he makes one of their men an offer it's almost a foregone conclusion that they'll be forced on the prowl for a replacement.

Dorsey opens at the Pennsylvania hotel, N. Y., Sunday, Oct. 3. This is a radical departure for the Pennsylvania, for beginning then the hostelry's Cafe Rouge will switch from a Sunday off to Monday off. There is a two-fold reason for the change. Since the war-born boom in hotel rooms (as in theatres, night clubs, etc.) Sunday night in N. Y. has become equally important a b.o. night as Saturday. Working Sundays instead of Monday, therefore, will help the hotel's gross and Dorsey's weekly take, since he's on percentage.

However, it's said that the change is based mostly on the fact that having Monday night off leaves him free to take Coca-Cola shots (series doesn't broadcast Sunday) and that a substantial number of these assignments will help him meet his payroll with a minimum of loss. Working at the Penn with a band the size of his is bound to cost him money, even if he does capacity biz every night. Coca-Cola shots will help him toward at least breaking even.

Dorsey will buck Benny Goodman at the nearby New Yorker. Goodman will have Sundays off, which has been the New Yorker's policy for some time, though the Terrace Room is open with a relief band on that evening. Penn's change to Sundays on and Mondays off will aid the percentage takes of both outfits, since they won't be competing with one another two nights of the week. This dovetailed so neatly some observers figured the two hotels had arranged it, but that's not so.

Dorsey East Thurs. (9)

Hollywood, Sept. 7.

Tommy Dorsey leaves Thursday (9) for New York, where he'll reorganize band.

He's taking only about a half-dozen men with him as nucleus for new outfit he'll recruit in N. Y.

Glenn Miller to NBC

Capt. Glenn Miller's Army Air Force Command orchestra will shift from CBS to the NBC network in a couple weeks. Move is predicated on CBS' inability to guarantee Miller his 2:05-2:30 p.m. Saturday afternoon period because of prior commitments to air football games.

Miller broadcasts from a CBS studio in N. Y. each week, bringing his band from New Haven, where it's stationed at Yale U. Date of his shift to NBC isn't definite.

1-Niters Can't Get Bands As Gas Ban Eases

With the lifting of the pleasure driving ban last Wednesday (1) band agencies received quite a number of calls for bands for one-night dates, but, as cited several weeks ago, the dissolution of the ban came too late in the season to do anybody any good. Majority of the calls were in quest of bands for the holiday weekend, and without exception the agencies were sold out of talent. Few buyers were interested in dates beyond Labor Day with the exception of Hershey Park, Hershey, Pa., which is seeking a name for this Saturday (11), and Sunset Park, Carrolltown, Pa.

Perhaps the best situated one-night dancery over the past weekend was Lakeside Park, Mahanoy City, Pa., which bought Shep Fields more than a month ago on the chance the ban would be off by then. Fields played the spot Monday (6).

Dailey Objecting To Kaye's Pic

Sammy Kaye's orchestra goes to the Coast sometime in December to begin work for United Artists in 'Song of the Open Road.' UA wants the band for a Dec. 1 start before cameras, but an objection to that date has been filed with Music Corp. of America by Frank Dailey, operator of the Terrace Room, Newark, N. J. Kaye has a four-week date there beginning Nov. 19 and Dailey is reluctant to let him loose; he has asked that UA defer Kaye's chore until Dec. 15.

Dailey's objection to parting with Kaye's booking is based on the fact that he, as well as other name band buyers in the east, has lately been forced to bow to Hollywood's demands, which has left the east stripped most of the time of b.o band talent. Cancelling Kaye will leave quite a hole in his lineup, both from a money angle and from the standpoint of replacing the band on such short notice.

Kaye is also having some trouble with Old Gold cigarets, his radio sponsor. According to his contract he is supposed to do a certain number of broadcasts from N. Y. and the ciggie people aren't looking kindly on the possibility of his having to shift the origination to the Coast.

Edison O.O.s Fem. Band

All-girl orchestra under the baton of Freddie Schaeffer, called Victory Girls, is being considered for the Edison hotel, N. Y. The band recently completed a USO tour of service camps. If it goes into the Lincoln it will probably be the first time a femme outfit has played a major N. Y. hotel.

Schaeffer's outfit would follow Nino Morales, who opened at the Edison last night (Tues.) for two weeks. Morales replaced Tiny Hill.

N. Y. PAR STOPS PASTOR FROM HOTEL DOUBLING

N. Y. Paramount theatre, which has had much grief lately with doubling bands, will prevent Tony Pastor's orchestra from doubling into the nearby Lincoln hotel, N. Y., coincident with its date at the theatre, which opens Oct. 13. Paramount bases its objection on the claim that doubling provides too much work for the men, tiring them out so that the theatre doesn't get the full benefit of a band's ability, makes it tough to schedule shows and generally provides an uncomfortable situation.

Pastor was being booked into the Lincoln on an old option held on the band by Mrs. Maria Kramer, hotel's operator. She is stuck for a band to follow the current Henry Jerome outfit. Next definite booking is Count Basie, opening Nov. 5.

Lewis Huge $25,000, Mpls.; Osborne Big 45G, Det., Morgan Fat 24G, Pitt.

(Estimates for This Week)

Charlie Barnet, Newark (Adams; 1,950; 35-99)—With 'Submarine Alert' (Par) and acts, on stage. Swell $24,000 in sight. Band's the big magnet.

Gracie Barrie, Boston (RKO Boston; 3,200; 44-99)—Plus Jerry Colonna, Harry King and Arlina; Dick Buckley and 'Frontier Badmen' (U). Barrie and Colonna responsible largely for great $30,000.

Cab Calloway, Providence (Metropolitan; 3,200; 36-59)—Plus 'Spotlight Scandals' (Mono). Sock $12,000 in four days.

Benny Goodman, New York (Paramount; 3,664; 35-$1.10)—With Jack Marshall, Pops and Louie, others, on stage, and 'Let's Face It' (Par). Strength of Bob Hope-Betty Hutton comedy and Goodman continues to spell big biz here, fifth week ended last night being $70,000.

Horace Heidt, New York (Capitol; 35-$1.10)—With 'Du Barry Was Lady' (M-G) in its third week and maintaining excellent gait, combo draw of Heidt's band and picture looking to account for $60,000 or over.

Spike Jones, New York (State; 35-$1.10)—With Johnny Morgan, others, on stage and 'First Comes Courage' (Col.) Picture, in on first-run, getting stage support from Jones' novelty band for stout $35,000 or over.

Al Kavelin, Omaha (Orpheum; 3,000; 20-65)—With 'Gals, Inc.' (U), and Guy Kibee, Gus Van, on stage. Sad $13,000.

Sammy Kaye, Washington (Capitol; 3,434; 30-75)—With 'Hi Diddle Diddle' (UA). Neat $26,000 to top town.

Ada Leonard, Chicago (Oriental; 3,200; 28-69)—With 'Gals, Inc.' (U), and Mary Beth Hughes, on stage. Nifty $25,000.

Ted Lewis, Minneapolis (Orpheum; 2,800; 45-60)—With 'Hi Diddle Diddle' (UA). Lewis great local favorite, zooming toward huge $25,000.

Abe Lyman, New York (Strand; 2,756; 35-$1.10)—With 'Watch on Rhine' (WB). Currently in second week and very big at probable $59,000 or near, while first stanza hit $60,000, second highest gross recorded here.

Russ Morgan, Pittsburgh (Stanley; 3,800; 30-75)—With Connie Haines and 'Hi Diddle Diddle' (UA). Morgan seems to build at WB deluxer every time around. Getting a break since returning after house had couple of weeks straight pix. Fine $24,000.

Will Osborne, Detroit (Michigan; 4,000; 55-75)—With 'Above Suspicion' (M-G), and Modernnaires and Three Stooges on stage. Strong combination show, heading for big $45,000.

Teddy Powell, Chicago (Chicago; 4,000; 40-75)—With 'Dixie' (Par), and Virginia Weidler, on stage (3d wk). Solid $45,000, unusually strong for third session for this well-liked combo.

Louis Prima, Los Angeles (Orpheum; 2,200; 40-65)—With 'He Hired Boss' (20th). Prima's hot trumpet and solid band, with Beatrice Kay on stage, doing nice $21,000.

Jan Savitt, Philadelphia (Earle; 2,768; 35-85) — With 'Honeymoon Lodge' (U), and Yvette, others, on stage. Fine $24,000.

Joe Venuti, Louisville (National; 2,400; 40-60)—With 'Spotlight Scandals' (Mono), and Connee Boswell, others, on stage. Terrific $17,000.

If It's in
'TUNE-DEX'
It's An Important Tune!

BANDS, OPS IN TANGLE ON UNEMPLOYMENT INS.

N. Y. State Unemployment Insurance Appeals Board is currently attempting to settle a number of cases between musicians and band buyers which had their beginning before the American Federation of Musician's Form B contract was put into effect. Form B cites all buyers as employers and responsible for insurance payments, but in two of the cases now before the Board, involving Tony Pastor's and Jan Savitt's orchestras vs. the Lincoln hotel, N. Y., the responsibility for the payments are disclaimed by both the hotel and the leaders. Each side asserts the other was the employer.

Cases came up some time ago, when musicians in both bands found themselves out of work and applied for unemployment insurance. They were told no payments had been made into the insurance fund on the Lincoln job and the leaders and hotel representatives were summoned to determine why.

AFM Seeks Definite WMC Rule on Tooters

American Federation of Musicians is planning to huddle with representatives of the War Manpower Commission this week on the recent order placing night club workers in a non-essential category. Local draft boards, it's claimed, have on their own placed musicians in this group. Accordingly, the AFM has gathered from the various agencies data purporting to prove that only a small percentage of the time of the average dance band musician is spent in hotel rooms, clubs or any such job as might be construed as night club work. Majority of their time is spent in theatres, ballroms, etc.

AFM is asking that musicians be excluded from the work or fight order. Included in the presentation of the case will be the reminder that the WMC has never specifically included musicians on non-essential worker lists. Despite this, some draft boards have been ordering musicians into war plants or face induction.

Musicians who spend all of their time in niteries, and there are quite a few such combinations working steadily in such situations are, of course, subject to the WMC's recent order.

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Powell's Chi Date

Teddy Powell's orchestra gets its first crack at a location in Chicago after Jan. 1. It has been signed to go into the Sherman hotel, Chicago, either late in January or late in February.

Until Powell played two weeks at the Chicago theatre recently his band had never worked in that city.

Donahue Tries to Buy Col. Masters So That Indies Can Press 'Em

Al Donahue recently attempted without success to buy from Columbia records a group of masters his band made for that company within the past couple years. It was his idea to take these discs and have them pressed and marketed by an independent disc manufacturer. His aim was to circumvent the war-based shortage of materials and the AFM ban, which for more than a year have barred all but the top b.o. bands from the invaluable exploitation afforded by records in circulation. Some of the discs Donahue sought to buy previously were marketed by Columbia, among them 'Come Back to Sorrento.'

Donahue recently reorganized his band after a long illness. He figured that records could help his comeback. Since coming east from the Coast, where he rebuilt the band, Donahue has been at the Totem Pole Ballroom, Auburndale, Mass., and the Ritz-Carlton hotel, Boston. He opened at Frank Dailey's Terrace Room, Newark, N. J., last night (Tuesday).

Many bands of the same b.o. calibre as Donahue's are in a fix similar to his insofar as recordings are concerned. Without discs it's almost an insurmountable task to work a band into a substantial financial position. Most of the major record makers hold discs of various tunes by bands of this type which cannot be released for the simple reason that every available bit of material must be used to best advantage. And the only way to achieve that aim is to concentrate it on the top bands.

BROWN, HERMAN PULL ALPHONSE-GASTON ACT

Les Brown gave up a date at the Paramount theatre, South Bend, Ind., for tomorrow night (Thurs.), which would have netted him somewhere between $500 and $1,000, in order to take Woody Herman's band out of a booking spot. Herman was scheduled to close his run at the Sherman hotel, Chicago, tomorrow night (9), Brown following him Friday (10).

Few weeks ago Herman was booked into the Palace theatres, Akron-Youngstown, a split week, to fill a date cancelled by Tommy Dorsey. He was to open Sept. 10, but later it was found that closing so late at the Sherman the night before prevented his catching a train that would get him to the theatre in time. To iron out the situation, Brown obligingly agreed to open the Sherman one day earlier, while Herman took over Brown's date at South Bend, then went on into Youngstown.

Herman has been booked into Frank Dailey's Terrace Room, Newark, N. J., for four weeks, opening sometime in January. This is his first location date in the N. Y. area in two years.

Lyman to Reopen N. Y. Essex House Casino

Abe Lyman's orchestra has been booked into the Essex House, N. Y., opening about mid-November. His band will go into the Casino-on-the-Park. Essex hasn't had a large band since January, when it decided to use only small combinations for the duration. Extraordinary business being done by N. Y. hotel rooms apparently induced the change of mind.

Lyman is booked to go into Frank Dailey's Terrace Room, Newark, N. J., late in October, and the Essex House will have to wait for the completion of that date. Lyman is current at the Strand, N. Y.

Miff Mole sextet, with Cozy Cole and Hank D'Amico, go into the Top Hat Club, Toronto, Sept. 10.

BACK THE ATTACK!

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton	Biltmore Roof (400; $1-$1.50)	12	1,475	17,300
Lani McIntire*	Lexington (300; 75c-$1.50)	82	2,150	143,673
Johnny Long	New Yorker (400; $1-$1.50)	7	2,225	16,125
Glen Gray	Pennsylvania (500; $1-$1.50)	6	2,750	14,525
Leo Reisman	Waldorf (550; $1-$2)	9	2,950	28,025
Henry Jerome	Lincoln (275; $1-$1.50)	3	825	2,900
Ina Ray Hutton	Astor (750; $1-$1.25)	4	3,925	14,825

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Morton Downey.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$3.50 min.). Slight increase with Williams and John Hoysradt responsible for excellent 8,300.

Art Kassel (New Walnut Room, Bismarck hotel; 465; $1.50-$2.50 min.). Kassel, a perennial favorite here, keeping figure up around 4,250.

Woody Herman (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Herman, hottest draw here in months, packed in another big 7,500.

Ramon Ramos (Mayfair Room, Blackstone hotel; 400; $2.50 min.). Off a little. Ramos, co-draw with Connie Russell, accounted for 2,900.

Eddie Oliver (Beach Walk and Marine Room, Edgewater Beach hotel); 4,600 combined; $1-$1.50 admission to Beach Walk for dancing and show; 50c and 75c cover charge plus $1.25 min. in Marine Room). Oliver's popularity mounting. Nice weather helped jump total to fine 14,000.

Los Angeles

Freddy Martin (Ambassador; 900; $1-$1.50). Weekend holiday spill-over pushed count past 4,300.

Frankie Masters (Biltmore; 900; $1-$1.50). Well liked and getting help from the floor show for brisk 4,200 count.

Location Jobs, Not in Hotels

(Los Angeles)

Jimmy Dorsey (Palladium B, Hollywood, sixth week). Finished off his six-week run with big 27,000 stubs, helped no little by the three-day holiday. Charlie Spivak opened Tuesday (7).

Paul Martin (Trianon B, Southgate, first week). They don't know Martin too well in these parts. However, spot is still hot in this payroll sector and holiday helped to 6,100 payees.

Alvino Rey (Casa Manana B, Culver City, first week). Should give the sagging trade here a lift. Posting around 5,500 on the takeoff.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$3.50 min.). Breese and Harry Richman keep the ropes up constantly; 5,500 again.

Carl Ravazza (Blackhawk; 500; $1-$2.50 min.). Ravazza a definite draw. Holding patronage to around fine 4,500.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. You'll Never Know (12) (BVC)	Dick Haymes Frank Sinatra	Decca Columbia
2. Paper Doll (13) (Marks)	Mills Bros.	Decca
3. Pistol Packin' Mama (5) (Morris)	Al Dexter	Okeh
4. It Can't Be Wrong (13) (Harms)	Dick Haymes Willie Kelly	Decca Hit
5. Sunday, Monday, Always (3) (Mayfair)	Bing Crosby Frank Sinatra	Decca Columbia
6. In My Arms (6) (Saunders)	Dick Haymes	Decca
7. In Blue Evening (8) (Shapiro)	Sinatra-T. Dorsey	Victor
8. Put Arms Around Me (3) (Broadway)	Dick Kuhn	Decca
9. All Or Nothing at All (13) (Leeds)	Sinatra-James	Columbia
10. Comin' On Wing, Prayer (12) (Robbins)	Song Spinners	Decca

OTHER FAVORITES

(These records are directly below first 10 in popularity)

Wait For Me Mary (Remick)	Dick Haymes	Decca
It's Always You (9) (Famous)	Sinatra-T. Dorsey	Victor
I Heard You Cried Last Night (CLP)	Harry James Dick Haymes	Columbia Decca
Johnny Zero (11) (Santly)	Song Spinners	Decca

AFM DISMISSES SHAW'S SUIT AGAINST BARNET

Billy Shaw's suit against Charlie Barnet, filed several months ago with the American Federation of Musicians, was dismissed by the AFM's executive Board last week. Shaw, one-night booker with the William Morris agency in N. Y., was seeking to force Barnet to abide by the terms of a 10-year contract dated March, 1939, by which Shaw was to receive 25% of the net earnings of Barnet's band.

Whether Shaw will ask permission of the union to take his case into civil court isn't known. Before the AFM assumed judgment on the dispute, Shaw had begun civil suit against Barnet for $100,000, but withdrew the action on AFM orders; Shaw and Barnet, of course, are AFM members and the union's by-laws call for all disputes between members to be first adjudicated by the executive board, after which, is satisfaction is not obtained, the union may condone the complainant's recourse to civil action.

Barnet had paid Shaw a total of $900, in $100 weekly payments, earlier this year, on the contract. Later the leader stopped payments.

Art Farrar band out of Pittsburgh playing first dates under RCA banner at Sunset Ballroom, Carrolltown, Pa., and Meyers Lake, Canton, O.

If You're Important to The Music Business
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Is Important to You!

JAN RUBINI
World Famous
VIOLINIST AND CONDUCTOR
Now Entertaining
"OUR BOYS"
In South Pacific Area

WRITERS' ESTATE TAX ISSUE

OLMAN WINS 'OH JOHNNY' ACTION

William A. Dillon, 66, of Ithaca, who managed the Strand theatre there from 1917 until 1929, lost his suit against Abe Olman for a half-share of 'Oh Johnny,' the song which Bonnie Baker revived into its second hitdom in 1939. Olman, now general manager of Robbins, Feist and Miller Music Corps., was sustained as the sole composer of the F.J.A. Forster publication (Chicago firm), with Ed Rose as lyricist.

Dillon claimed that in 1913 he had collaborated with Olman on songs and he had submitted the idea of 'Oh Honey,' which he claims was based on 'Rack-A-Tack' or 'The Shoemaker Song,' a kindergarten ditty long in the public domain, which allegedly inspired the cadence and melody of 'Oh Johnny.' Dillon, formerly a vaudevillian and songsmith, before becoming a theatre manager, alleged he had used the same cadence in one of his vaude songs before starting to write with Olman.

Justice Riley H. Heath in Ithaca (N. Y.) supreme court, in dismissing the complaint, couldn't see where any contract ever existed between Dillon and Olman, apart from the fact that the plaintiff was guilty of 'laches,' i.e. an abnormal delay in seeking redress in view of the fact that 'Johnny' was first published in 1917.

Julian T. Abeles represented Olman (Allen H. Treman and L. Nelson Simmons of counsel), and Harold E. Simpson, of Cobb, Cobb & Simpson, was the Ithacan's attorneys.

Nick Campbell (of Campbell, Loft & Porgie), got a medical discharge from the Navy last week. He was in 13 months.

15 Best Song Sellers

(Week Ending Sept. 4)

Sun., Mon., or Always..Mayfair
Puts Your Arms, Honey...B'way
Paper Doll.....Marks
People Will Say.....Crawford
In My Arms.....Pacific
You'll Never Know.....BVC
In Blue of Evening.....Shapiro
Comin' in on a Wing....Robbins
Wait for Me, Mary.....Remick
Pistol Packing Mama...Mayfair
All or Nothing.....Leeds
Heard You Cried.....CLP
Say a Prayer.....Southern
Johnny Zero.....Santly
If You Please.....Famous

Magyar Songwriter Appealing Dismissal Vs. Robbins Music and U

Appeal was made by Emery Heim, composer, on Thursday (2) to the U. S. Circuit Court of Appeals from Federal Judge James Alger Fee's dismissal of his infringement action against Universal Pictures, Robbins Music, Universal Music Corp. and Aldo Franchetti. The suit was based on the alleged infringement of his Hungarian song, 'Ma Este Meg Boldog Vagyok,' by the song 'Perhaps,' composed by Franchetti, and used by U in its picture 'Nice Girl' (Deanna Durbin). The song was published by Robbins and Universal Music Corp.

Judge Fee in dismissing the complaint last June ruled that 'plaintiff's case upon proof of access is almost negligible, contradictory and untrustworthy.'

ENGEL RESIGNS BMI

Hollywood, Sept. 7.

Harry Engel, for past three years the Coast head of Broadcast Music, Inc., has tendered his resignation effective Saturday (11). Likely he'll make studio connection.

Eddie Janis, his assistant, takes over BMI office.

INVOLVES ASCAP IN NEW PROBLEM

The demand of California's state inheritance tax department for a cut in the future incomes of the estates of Gus Kahn, Ralph Rainger and Victor Schertzinger from ASCAP has caused deep concern among some of the top-rated writers in the Society and their counsel. Several such lawyers have already made the suggestion to ASCAP counsel that they all get together to thrash out the legal questions raised by the move of the California tax collectors.

What is expected to aggravate legal resistance to the stand taken by California tax authorities is the fact that a precedent has already been established by the Federal government on the same issue. The George Gershwin estate not so long ago worked out a settlement with the Collector of Internal Revienue whereby the Government would share in the estate's royalties from ASCAP over a period of five years. As the result of the Gershwin settlement, the estates of ASCAP write-members are faced with inheritance tax applications not only from the Federal government, but from any such states that have similar tax requirements. The threat of this double tap is the actual activating force behind the efforts of the writers' counsel to solve the legal problem with ASCAP's cooperation.

ASCAP has through the years taken the position that when a writer-member dies his contract with the Society comes to an end and that it is up to the Society to elect to membership one or more of his heirs. The transition of membership, according to ASCAP's viewpoint, does not necessarily mean

(Continued on page 38)

Petrillo's Disk Ban Nips Filmusical Theme Song Renaissance for Pubs

The music publisher's millenium, a theme song in a hit picture, has petered out because of Petrillo. It's no longer sufficient, in view of the recording stalemate, to have Bing Crosby do a casual chorus or two, as he does, as part of the plot; nowadays, argue the publishers, 'a song needs a good demonstration before it'll break through.'

What Alice Faye did in 'Hello Frisco' for 'You'll Never Know'; or Betty Grable's productioned 'Put Your Arms Around Me' in 'Coney Island'—both 20th-Fox filmusicals by the way—is now held to be the ideal treatment for a picture song, if it's to amount to anything.

In other words, without the records to back up the plugs, as heretofore, the sole mechanical reproduction these days is in a film. The radio plugs can't get attention for a song as did some fave recording artist, and the next best thing is the proper demonstration in a screen musical.

However, that makes for a long-drawn-out campaign before the song becomes a hit, and thus it has been the bane of the music business at large, both from the publisher's and the songwriter's viewpoint.

Furthermore, Hollywood wants to know nothing about Petrillo and Tin Pan Alley's problems. The main thing is to make them song hits, or else. For instance, Warner Bros. has split the new Frank Loesser-Arthur Schwartz score to 'Thank Your Lucky Stars' among three WB music firms. Crosby's 'Dixie,' with only two songs in it, is split between Edwin H. Morris Co. ('Sunday, Monday, Always') and Famous Music ('If You Please'). They're Johnny Burke-Jimmy Van Heusen songs, and the reason for the Morris Co. hookup is that Larry Crosby, Bing's brother, is a partner in the firm.

Recording Cos. Insouciant

Meantime, the diskers don't care. They're sure of big sales, even if they revive oldies or, as many are doing, they merchandise albums by specialists. Some such albums are either hot jazz or by ultra class artists; but hot or svelte, the demand for anything new on disks is moving these platters off the shelves in large quantities.

It's been such a windfall for the recording companies that sometimes the music publisher, who alone is in the middle and taking the rap, has wondered if Petrillo and the diskers didn't work it out that way to boom the wax works. Realistically, the platter-makers can't produce the former large quantities of disks from a large quantity of 'masters' for a number of reasons, ranging from shortage of shellac and other material to actual shortage of skilled labor.

Under present conditions they can, however, press gross quantities of the few numbers in demand, but

(Continued on page 38)

OCD Gets Theme

Washington, Sept. 7.

New number 'Song of the OCD,' got its first D.C. airing last Friday (3) at a cocktail party to about 150 civilian and Army aides. Piece was done by Peter de Rose and May Singhi Breen. OCD Director James M. Landis was guest of honor.

Copies of the song are now being shipped out to thousands of OCD workers throughout the country.

BUY EXTRA BONDS!

Inside Stuff—Music

Jack Bregman, of Bregman, Vocco & Conn, and Nick Kenny, songwriter and N. Y. Daily Mirror columnist, had sharp words following the qualifying rounds of the Professional Music Men's golf tourney last week and the dispute almost came to blows. Bregman, who qualified, as did Kenny, for the finals, voiced resentment against Kenny's participation in the tourney. He is said to have told the columnist to 'get out of the competition and leave it to the men who rightfully belong in it—the publishers and contact men who make the music business their living.'

Kenny is a PMM member by virtue of personal plugging of his tunes. It's only a sideline, however, to his newspaper work and for this reason Bregman resented his entry into the tourney.

True saga of 'Dirty Gertie From Bizerte,' tune that Shapiro-Bernstein is publishing, channeled to this country from North Africa, where it was supposedly written, was revealed last week. According to a story in Yank, the Army weekly, tune was written last November at Camp Lee, Virginia, by Pvt. William L. Russell, of Pelham Manor, N. Y., who sent the chorus into the paper as contribution to the 'Poet's Cornered' section.

Yank published it as 'Tune From Tunis,' and then whole thing was forgotten until rumors came to this country about the terrific song titled 'Dirty Gertie From Bizerte,' which boys in N. Africa were singing. Sgt. Paul Reif in North Africa set the lyrics to music, and Josephine Baker gave it its first major plug via radio in North Africa.

Beasley Smith, music director of WSM, Nashville, in New York on a periodic junket, was a bit worn out by the music publishers' hospitality and had designated his wife to take all messages while he caught up on some sleep. After a few days the music men wanted to know why the brushoff; and why does the colored maid always take his messages. It didn't dawn on some that Mrs. Smith's deep-South, you-all drawl was not Harlemesque.

Irving Berlin took advantage of the Labor Day weekend for a quickie holiday at his Catskill retreat because 'This Is the Army,' including some new songs, goes into rehearsal today (Wed.), preparatory to its overseas junket.

Incidentally, Sgt. Ben Washer, p.a. for the show, is still in America despite a report in another trade paper that he (Washer) had arrived in London last week and had even hosted at a press cocktailery.

LINK'S NEW FEIST DEAL LIMITS HIS PERCENTAGE

Harry Link's new five-year contract as general professional manager of Leo Feist, Inc., will be approved at today's (Wednesday) meeting, but henceforth his 5% participation interest will be solely in Feist's earnings. His first five-year deal, when Jack Robbins and David Bernstein (Loew's, Inc., v.p. and treasurer, who is prexy of the 'Big Three,' i.e., the Robbins, Feist and Miller Music Corps.), took Link away from Irving Berlin, Inc., gave him a 5% cut in all three Metro subsids.

Since Jack Robbins bowed out as liaison between his music companies and the Metro studio, Link has been handling that chore, under Bernstein's direction, with the M-G filmusical scores chiefly published via the Feist imprint.

Paine, Taylor Due On Coast for ASCAP Meet

Hollywood, Sept. 7.

Semi-annual membership meeting of the Coast members of ASCAP, taking place here on Sept. 16, will have John C. Paine, general manager; Deems Taylor, president, and Fred Ahlert, member of the board, entraining from New York, Thursday (9) for the event.

Also skedded for entire coming week, starting Monday, Sept. 13, is a meeting of ASCAP supervisors, including Richard Powers, west coast; John Wooden, midwest; I. T. Cohen, southwest, and Fred Erdman, N. Y. and vicinity.

Erdman will accompany Paine, Taylor and Ahlert out.

Jimmy Campbell Now Managing Cal. Bistro

Santa Rosa, Cal., Sept. 7.

Jimmy Campbell, formerly of the British music publishing firm of Campbell-Connelly (Reg), tried his hand at freight-loading in a California defense plant, following an abortive try to do a comeback with Arthur and Hugo Freed's Hollywood pub firm, Variety Music, but found it a bit too much for him. He got his discharge from the Southern Pacific RR and, instead, has settled here to manage a local bistro called The Tropics.

Campbell has hopes of returning to London for a business deal with Jack Hylton, former maestro, now more actively an English legit producer.

Campbell's venture with the Freed's music firm was stymied by the songplugger's union, which had looked askance at his former activities, involving payola and kindred charges.

Pluggers Fete Hill

Tiny Hill was tendered a luncheon at the Hickory House, N. Y., last Thursday (2) by the songpluggers assigned to contact him by their respective firms. This is a rare occurrence in the relationships between bandleaders and music publishers.

Hill, a midwestern favorite, has been in N. Y. for several months at the Edison hotel, and his handling of the contact men brought on the tribute. He closed the spot over the weekend, being replaced by Nino Morales' orchestra.

BUY EXTRA BONDS!

Songsmiths Represented At Writers Convention

Interesting sidelight on the United Nations' Writers Congress skedded for the University of California the latter part of September, is that it includes a session titled 'The American Songwriter and the War.'

Film tunesmith Arthur Schwartz is set to read papers sent in by different writers, including one by Oscar Hammerstein 2d, as chairman of the Music War Committee of the American Theatre Wing. Elmer Davis and Wendell Willkie are also on the roster to speak.

Disk Ban

Continued from page 37

meantime it's murder on the rank and file music man.

The ingenuity of the music pubs is causing all to survey old catalogs and possibly revive certain songs into hitdom, as was done with 'As Times Goes By,' although that was more accident than design because of the unexpected click of 'Casablanca' (WB) film. In all events, if, as and when a revived hit eventuates, it does mean that the diskers can dig up previous recordings and re-press them with new labels, although often the yesteryear dansapation treatments are old-style. Famous Music, for instance, figures that's one way of forcing an issue, by reviving 'My Ideal,' and plugging it to renewed attention. Result is that Decca's Maxine Sullivan disk will be merchandized anew, and likewise Billy Butterfield's Capitol record, on which Margaret Whiting, daughter of the late composer, Dick Whiting, who authored 'Ideal,' warbled the vocal. Similarly, 'It's Always You' is in for a revival, what with the reissue of Benny Goodman's record, along with Crosby's vocal, a Tommy Dorsey waxing and Johnny Green on the old Variety label (Eli Oberstein, before he went into the Hit Record).

Writers' Estate Tax

Continued from page 37

that something of intrinsic value has passed to the state. ASCAP's corollary to this interpretation is that since nothing passes, the tax collector is not entitled to an inheritance tax.

Martin Gang East on Issue

Martin Gang, Hollywood lawyer, is currently in New York to confer with ASCAP counsel on the inheritance tax issue. Gang represents the estates of Kahn and Rainger. The attorney general of California is expected to send a representative east to take depositions in the matter of Kahn and Rainger's earnings in the Society so as to have some base for the state's inheritance tax calculations. California's tax authorities are inclined to treat the income from ASCAP as falling within the purview of a capital tax. Gang's mission is to ascertain in advance of the state's examination the legal grounds upon which ASCAP will predicate its argument against the inheritance tax.

The question raised by California and the Federal government presents somewhat of a dilemma for the writers' estates. If the tax collectors prove willing to waive the inheritance tax, ASCAP will find that it has made itself subject directly to another form of tax. Assuming that the tax men accept the view that ASCAP grants a royalty payment to a writer-member's beneficiaries merely because it feels that they are entitled to something, then the divvies become gifts and ASCAP will be required to pay a gift tax.

In the case of the Gershwin estate, the Federal government used the income that Gershwin got from ASCAP for the five years preceding his death to determine the annual average of the estate's equity in ASCAP. That average came to $15,000. The Government then took the life expectancy of the deceased's mother (five years) and multiplied it by the average income ($15,000). The resulting figure, $75,000, became the value of the estate's capital status in ASCAP and the base for the inheritance tax.

NBC, CBS, Blue, Mutual Plugs

Following list of the most played popular tunes on the networks for the week beginning Monday and through Sunday, Aug. 30-Sept. 5, from 5 p.m. to 1 a.m. is divided into two sections. The first section represents the first approximately 25 leaders in **alphabetical** *order (in some cases there are ties, accounting for a longer list), and the second section contains the 'also rans,' but notated in arithmetical order. The compilations embrace the NBC, CBS, Blue and Mutual Networks, as represented by WEAF, WABC, WJZ and WOR, N. Y., and are based on data provided by Accurate Reporting Service, regular checking source of the music publishing industry.*

As detailed, the first 25 in alphabetical order is a trade move to curb artificial stimulation of plugs, via the 'payola,' i.e., bribery or other gratuities. It's thus figured the competition will be healthier and cleaner.

TITLE	PUBLISHER
All Or Nothing at All	Leeds
Comin' In On a Wing and a Prayer	Robbins
Do You Know	Reis
Don't Worry—†'Salute For Three'	Paramount
Fortune For a Penny	Shapiro
Heavenly Music—†'Heavenly Music'	Feist
Hold Everything	ABC
If That's the Way You Want It Baby	Berlin
If You Please—†'Dixie'	Famous
I Heard You Cried Last Night	CLP
In My Arms	Saunders
In the Blue of Evening	Shapiro
Later Tonight—†'Wintertime'	Robbins
On the Sands of Time	Paull
Paper Doll	Marks
People Will Say We're In Love—*'Oklahoma'	Crawford
Pistol Packin' Mama	Morris
Put Your Arms Around Me—†'Coney Island'	Broadway
Secretly	Southern
Sunday, Monday or Always—†'Dixie'	Mayfair
Thank Your Lucky Stars—†'Thank Lucky Stars'	Remick
The Dreamer—†'Thank Your Lucky Stars'	Harms
There's No 2 Ways About Love—†'Stormy Weather'	Mills
Things That Mean So Much to Me	BMI
Tonight I Shall Sleep	Allied
Victory Polka	Chappell
You'll Never Know—†'Hello Frisco'	BVC
MOST PLAYED AFTER THE FIRST 27	
Don't Get Around Much Anymore	Robbins
How Sweet You Are—†'Thank Your Lucky Stars'	Remick
Take It From There—†'Coney Island'	Miller
Goodbye Sue	Jewel
Little Did I Know	Lincoln
Poinciana	Marks
Star Eyes—†'I Dood It'	Feist
There's a Man In My Life—*'Early to Bed'	Advance
They're Either Too Young Too Old—†'Lucky Stars'	Witmark
Wait For Me Mary	Remick
I'm Thinking Tonight of My Blue Eyes	Southern
Oh, What a Beautiful Morning—*'Oklahoma'	Crawford
Just a Stowaway	Forster
Nevada	Dorsey
No, No, No	World
Stormy Weather—†'Stormy Weather'	Mills
And Russia Is Her Name	Chappell
I Never Mention Your Name	Berlin
I'm Ridin' For a Fall—†'Thank Your Lucky Stars'	Remick
Right Kind of Love	Witmark
With My Head in the Clouds—†'This Is Army'	Army
What Do You Do In the Infantry?	Saunders
As Time Goes By—†'Casablanca'	Harms
Ain't Misbehavin'—†'Stormy Weather'	Mills
I Don't Want Anybody	ABC
Oklahoma—*'Oklahoma'	Crawford
Thinking About the Wabash	Melrose
Say a Prayer for Boys Over There—†'Hers to Hold'	Southern
She's From Missouri—†'Dixie'	Mayfair
There'll Soon Be a Rainbow	Santly
Temperamental You Sentimental Me	Keller
Time Stands Still	BVC

† *Filmusical.* * *Legit musical.*

HAROLD ADAMSON and JIMMY McHUGH's Newest Hits

From KAY KYSER's RKO-RADIO Picture "AROUND THE WORLD"

Beautiful Ballad

CANDLELIGHT AND WINE

THEY JUST CHOPPED DOWN THE OLD APPLE TREE

Clever Novelty

MILLER MUSIC CORPORATION • NEW YORK • GEORGE DALIN, Prof. Mgr., MURRAY WIZELL, Asst. Prof. Mgr. PHIL MORENHEIMER, Special Representative for The Big 5

N.Y. Plans Drawn for Nitery Code To Include U.S., Canada Bistros

For the first time in the night club field, plans are being drawn up in New York to form a national association of nitery owners, with the idea of bringing all U. S. and Canada nitery enterpreneurs into one fold so as to form a collective bargaining agent in all matters. Charter, which is being drawn up at the present, has Billy Rose as temporary president, with top nitery owners throughout the country signifying their assent to join the association.

Idea, which was also the basis for the formation of the New York Cafe Owners Guild, pivotal point for the national association, is similar to the National Hotel Association now in existence, and hopes to blossom forth as a legitimate trade association to create a code of standards for niteries throughout the country. At the same time, the association will endeavor to represent the cafe industry as a whole in seeking favorable legislation with regard to curfew laws, taxation and other matters affecting the members.

Head of the N. Y. Cafe Owners Guild, which was founded in October, 1941, is John Perona, prop. of El Morocco, as prez. Billy Rose, Diamond Horseshoe, is v.p.; Nick Prounis, Versailles, treasurer, and Ted Nathan, exec secretary. At the present time the Guild is dealing in a body, rather than individually, with Local 802, New York Musicians Union, in signing new contracts. Indicating how it will function in the future is seen in meeting with Local 802 officials, which takes place today (Wednesday) in New York, with Rose, Perona, Lou Walters, Dave Wolper, Jack Harris, Prounis and Nathan slated to meet officials.

First Time with AFM

This is the first time the union has dealt with the nite clubs as a whole, 38 top N. Y. clubs comprising the Guild. Local 802 is demand-

(Continued on page 41)

Andrews' Coast Dates

Hollywood, Sept. 7.

Andrews Sisters, currently starring in the Universal picture, 'Moonlight and Cactus,' are booked for Christmas week at the Orpheum theatre, Los Angeles.

Following 'Moonlight,' trio will do another Universal film, 'Meet the Girl Friend,' after which they are slated for a stage and Army camp tour of Northern California.

Proser, AGVA Settle New Row

For the second time in three months, the Copacabana, N. Y. nitery, was placed on the unfair list by the American Guild of Variety Artists last week, but within 48 hours the differences were adjusted following huddles between Matt Shelvey, national AGVA administrator; Dave Fox, N. Y. local director, and Monte Proser, the nitery boniface.

AGVA cracked down on the Copa last Wednesday (1) following refusal of the nitery operator to recognize the union's form contracts. AGVA further alleged that the management advised the showgirls it wasn't necessary to join the union in order to work at the spot. Latter stand was repudiated when the AGVA and Copa reps got together.

Failure of the nitery ops to work out an agreement resulted in the Copa being placed on the unfair list for several weeks early in the summer.

Described by execs of the American Guild of Variety Artists as 'one of the two remaining sore spots in the New York area, the Broadway Brewery, a Class 'C' nitery spot which has been on AGVA's unfair list for the past year and a half, negotiated a pact with the vaude and nitery union last week. Contract provides for minimum of $45 for principals and $30 for chorus.

AGVA execs say the Red Mill, nitery in the Bronx, N. Y., remains as the last nut to crack. It's also a 'C' spot and negotiations are for a working agreement are currently under way. Nitery has been on the unfair list for more than a year.

Stanley, Pitt, in Spot For Stage Attractions

Pittsburgh, Sept. 7.

Stanley, the WB deluxer, running into another flesh snag again and may be forced into straight pictures once more for a stretch before the month is up. Earlier this summer house had to drop vaude for four weeks in order to get a backlog of attractions and recently it went to pix exclusively for another fortnight during engagement of 'This Is the Army.'

Stanley resumed regular presentation policy Friday (3) with Russ Morgan's band, but so far has managed to line up only Dante's magic show to follow and Blue Barron band, week of Sept. 17. After that, there isn't a thing in sight, despite repeated attempts of WB management to book in anything that even looks as if it has a chance.

In absence of M. A. Silver, Warner zone manager, now on vacation, Joe Feldman, one of his assastants, has made a couple of flying trips to New York in an effort to get something to keep the house rolling, but without any success so far. May be that Stanley will have to go pix for a longer period this time unless unexpected turns up.

Roaderies Get Lift by Ease of Car Driving Ban

Pittsburgh, Sept. 7.

Lifting of pleasure driving ban in the east is expected to see many roadhouses, closed because of the driving ban, due to unshutter. It's had an immediate lift in the local cafe belt when two of the district's biggest roaderies, Bill Green's Casino, about seven miles from downtown sector, and Bill Household's Vogue Terrace, in the Alpine hotel, around 12 miles distant from Golden Triangle, reopened practically at once. Ban went off on Wednesday (1) and both places were in operation again two nights later. Casino and Vogue Terrace had been shut down for several months, losing out on all of the heavy summer sugar.

Quick action prevented any name bookings, so local orchs were hastily pencilled in, although Green and Household expect to grab big-time bands whenever they can. Latter had an unprecedented success with them, playing Shep Fields and Ted Fio Rito to excellent biz late last spring before being forced to close when the OPA restrictions were resumed.

Green got Tommy Carlyn band in a hurry and Household took the Joey Sims outfit, along with a floor show headed by Brian McDonald, Pittsburgh radio favorite; dance team of Denise and Demar, Magical Morgans and Ed Rickard, 'shadowgraph' man.

Several more smaller spots, including Blue Ridge Inn, Balconades and Oasis, also pulled down the shutters and rest of the darkened spots along the highway were making plans to put the 'Open Again' signs out.

MARION HUTTON PLANS TO DO VAUDE SINGLE

Marion Hutton, singer who warbled with Capt. Glenn Miller's band before organization was broken up by Miller's going into the Army, is now planning to do a vaude single. Miss Hutton, sister of Betty Hutton, Paramount comedienne, recently completed work on Universal's 'Crazy House,' starring Olsen and Johnson. In the pic she sang with the Modernaires, vocal group which also worked with Miller and has been doing theatre dates with Miss Hutton since Miller's enlistment.

Group is again touring, but this time with Paula Kelly, former vocalist with name bands, and currently is playing the RKO Boston in the Hub city. Latter is skedded to go into Earle theatre, Philadelphia, next week.

MASON'S AGENT SOLO

Tyler Mason, once a standard blackface singer in vaude, is going into the agency business in New York on his own.

Mason, just back from a long stay in the south, was last associated with Eddie Smith's talent office.

Upped B.O., Less Grind Would Create Better Playing for Shows—Gourfain

Harry Gourfain, production chief of the Capitol, N. Y., bandshows, has been setting the bookings with an emphasis on balance and theme. Following the current Horace Heidt band, for instance, is a complete departure, with the Morton Gould Cresta Blanca orchestra coming in the week after next.

The Duke Ellington-Lena Horne booking Oct. 14 or 21—depending on Gould's stay with 'Johnny Come Lately' (UA; Cagney)—means an all-colored show. Pegleg Bates and Paterson & Jackson will be in support. Latter cancelled the Loew's State, N. Y., date Sept. 23 in favor of the Cap.

Gourfain has another idea about bandshows which may become significant in future policies of all deluxers playing costly band attractions. That is, raise the admission 5c and forget the idea of grinding five and six shows. Thus, the house and the attractions which usually are on percentage can come out all right on a well-balanced, four-a-day schedule, eliminating all the fever and excitement when getting into the marathon scheduling. It gives the band and the management the jitters ofttimes, when pictures are overboard. There have been two instances at least where a name band cut to 16 minutes at one Broadway deluxer, and another time did a 20-minute show.

'Cover Girls' Unit Set

Hollywood, Sept. 7.

Jim McKechnie, road manager for Earl Carroll and Frank Bursinger, nitery operator and former Milwaukee hotel owner, is producing musical unit for theatre tour.

Revue will be titled 'Hollywood Cover Girls.'

Fay's 2d Colored Vauder for Philly

Philadelphia, Sept. 7.

Fay's, West Philly vaudfilmer, will reopen Sept. 24 after being shuttered all summer, with the policy remaining the same as last year—colored bands and vaude attractions plus pictures. House is operated by Sam Stiefel and Eddie Sherman.

Opening will be Andy Kirk's band, followed by Tiny Bradshaw's orch and Lil Green. Sid Stanley will remain as manager of the theatre.

Fay's will give Philly two houses featuring Negro shows. Last week it was announced by Morris Wax that he will reopen his Lincoln, south Philly, with a colored bandshow-film policy. The Lincoln has been shuttered for more than four years.

More Springfield Vaude

Springfield, Mass., Sept. 7.

Vaudeville competition locally has been increased with Nathan Goldstein's Broadway theatre switch from second-run films to name entertainment plus a first-run picture.

Opening bill was George White's 'Scandals,' starting Friday (3) for three days.

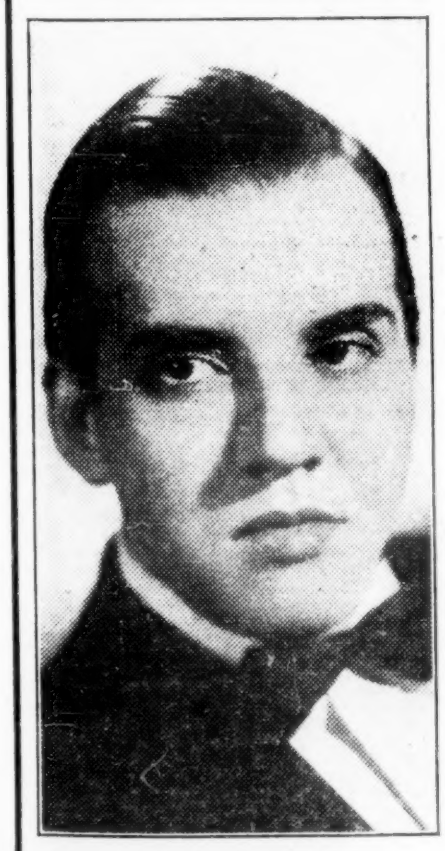
NOW ENTERTAINING THE BOYS IN AFRICA

WILLIE SHORE

Personal Management

AL BORDE

ARTHUR BLAKE



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Personal Management
C.R.A. CHICAGO

JOHN HOYSRADT

Comic Satirist

Closing Sensational Summer Season

Empire Room, Palmer House, Chicago

Opening Hotel Mark Hopkins

San Francisco, October 19

WILL DAVIDSON—Chicago Sunday Tribune: 'John Hoysradt reached a new peak in the Palmer House.'

SAM LESNER—Chicago Daily News: 'What happened in the Empire Room will spread his name far and wide.'

CAROL FRINK—Chicago Sun: 'They clapped in unison for his return.'

CHARLIE DAWN—Chicago Herald-American: 'Hoysradt's sparkling entertainment is definitely Empire Room quality.'

Personal Manager: JACK BERTELL, MCA, New York

New Acts

YVETTE
Songs
10 Mins.
Earle, Philly

Hardly a new act, Yvette is, however, in the midst of starting a brand new career—that of a fine entertainer made into a headliner on the strength of a successful and much-publicized tour in Army cantonments overseas.

The blonde gal is ornamental as well as talented vocally. She was patently trying too hard on night caught but was able to sell her numbers well. Best hand was garnered by her adroit rendition of the British novelty ditty, 'I'll Get Lit Up When the Lights Go Up in London.' She tees off with the bouncy 'Got Plenty to Be Thankful For,' changes her pace with 'Let's Get Lost,' and 'The Man in My Life.' An encore is 'All or Nothing At All.'

Yvette gives her overseas jaunt hardly a mention. One or two snappy anecdotes of her experiences with the G.I.'s might help to put a little more zing into her stint. *Shal.*

BILL ANSON
Impressions
15 Mins.
Oriental, Chicago

A member of Anson, Fayre and Lane, vaude act of some years ago, later a single and for the past seven years on radio shows in Chicago, Anson is taking time off from his ether duties for a vaude flyer.

For his appearance here he offered a routine of nicely etched impressions, mostly of radio personalities, interspersing them with clever kidding of radio announcements. Opening with Singin' Sam and following with vocal copies of Rudy Vallee, Jack Benny, Jerry Colonna, Carmen Lombardo, Walter Winchell, Ben Bernie, Charlie McCarthy and a singing Al Jolson finish, he was a show-stopper. *Morg.*

MARINA
Songs
15 Mins.
Waldorf-Astoria, N. Y.

Marina is the daughter of opera diva Nina Koshetz, and she herself is big league now. One day, soon, somebody from Hollywood, when the operetta cycle rolls around again, will suddenly 'discover' Marina, because she rates such distinction.

A beautiful girl, of inordinate artistry, she gives her fine full soprano full sway with a happy blend of airs such as 'Play Gypsy,' from 'Countess Maritza'; a 'What Is This Thing Called Love?' medley ('Falling in Love With Love' and 'Lover,' both Rodgers & Hart classics); and Gershwin's 'Summertime' ('Porgy and Bess' excerpt), which forces her into the new Jerome Kern ballad, for an encore, 'And Russia Is Her Name.'

Marina throughout manifests every affirmative asset from artistry and showmanship to a knowledge of how to use the mike—not blasting on the top registers—but errs only on overemoting. Either she's been taking dramatic lessons and she's been scared by an Equity card, or her emotionalism is genuinely sending her overboard. Result is an unbecomingly exaggerated manner of 'acting' her song lyrics, whereas the impact has been and would be so much more charming if underplayed. However, that's a detail easy to correct.

Fact is that Marina is a sock cafe act and proving a strong teeoff to the Starlight Roof's new floor show. *Abel.*

GERALDINE DE LYS
Song
12 Mins.
Casbah, New York

Geraldine de Lys is a French-Egyptian chanteuse with a nice style, a fetching wagon (that's the newest for chassis), and a better than average voice. In short, she's a personality who fits this svelte room well, and will not be wanting for engagements henceforth. Although she bespeaks of some seasoning, she's a relative newcomer to Gotham.

She has showmanship besides class, and thus her song salesmanship is retailed to good values. Her gamut is in the popular vein, despite the multi-lingualistics, so that she can appeal generally. 'Granada,' in Spanish; 'Tu Sais' ('You Know'), with French and English lyrics; 'Oh What a Beautiful Morning,' with her own home-made French lyrics, and later in the Hammerstein-Rodgers original; and finally an Arabic mother's serenade make for an intelligent and highly appealing potpourri. *Abel.*

Blue Barron band booked into Stanley, Pittsburgh, for its annual visit week of Sept. 17.

SHEILA BARRETT'S
Numbers
"My Face"
"Drunken Torch Singer"
"Blackout in London"
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By
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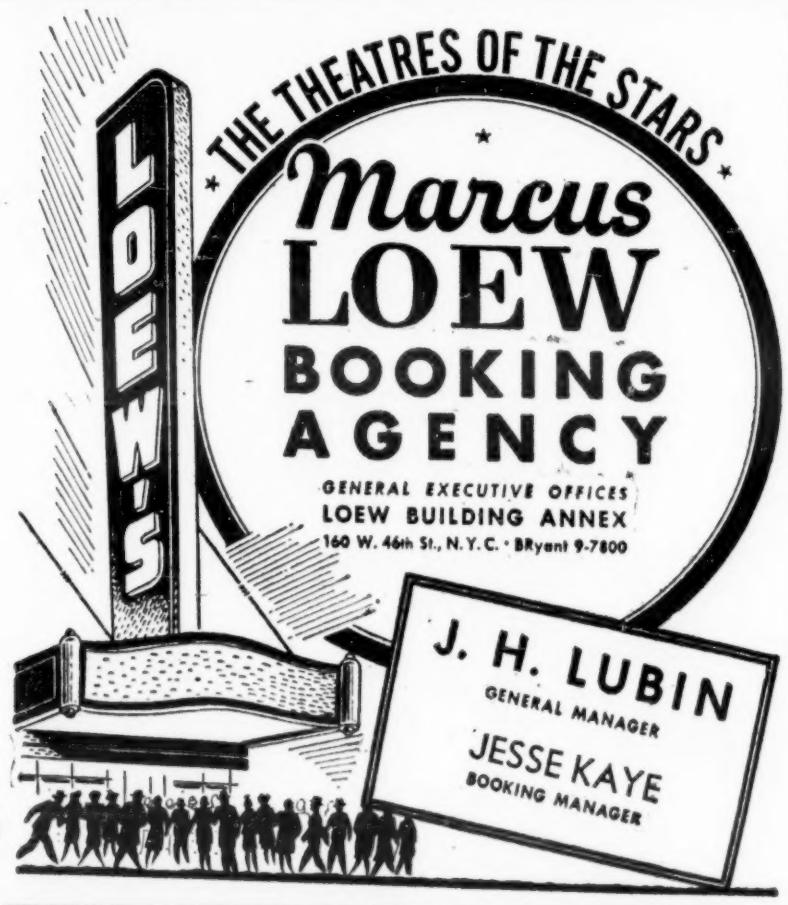

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Unit Review

'Skating Vanities of '44'

(ARENA, CLEVE.)
Cleveland, Sept. 2.

'Skating Vanities,' rollerskating extravaganza; produced by Harold Steinman with Gae Foster directing; Fanchon and Marco sponsoring. Cast: Gloria Nord, Dolly Durkin, Frank Foster, Bobby May, Lavada, Simmons, Hugh Thomas & Frank Weiszner; Whirlwinds, Lorna Lee, Billy Cavanaugh & Billy Lee; Bobby Johnson and Rose Piccola; Ken Davidson & Hugh Forgie; Marian Belett & English Bros.; Yvette & Bobby Whaling, Nirska and line of Rollerettes and Rollercadets.

Harold Steinman's enlarged 1943 wooden-wheel opera, which started road tour at Cleveland's 7,500-capacity Arena last Thursday (2), is overloaded with neck-breaking roller specialties, good standard vaude acts and four smartly costumed production numbers.

They are all imbued with gusty youthful spirit. There's enough thrill stunts, spectacular flash as well as grace in work of cast of 100 to make 'Skating Vanities' compare favorably with major ice revues, which it apes too closely. It looks like a natural for the circuit of sport arenas and civic auditoriums after it has been trimmed and shaken down.

Show was in obvious need of more polishing at the preem, which drew good 4,500 attendance. Although company had rehearsed five weeks, chorus work was ragged in timing, while precision teams also were often off tempo. Unit could be speeded up considerably by chopping several extraneous acts which made it run too long at opening. But outside of these rough spots, which undoubtedly will be ironed out by Gae Foster before local 10-day stay is over, it's 75% better in entertainment values that last year's first edition.

Best of its assets is Gloria Nord, a blond eyeful. Endowed with a figure of a pinup gal and an air of freshness, she zips around on eight wooden wheels with a scintillating gracefulness. She proves to be the Sonja Henie of the roller rinks when she goes into her intricate spins and easy leaps in 'Swingtime Down South.'

Chorines and chorus boys do their most precise work in this number, but their waltzing in 'Fourteen Steps' has a sockier appeal. Opening with gay 'Highland Belles,' they swing from a colorful 'Russia Dances' scene to the southern number and a brilliantly hued patriotic finale dubbed 'Here Comes the Navy.'

Hit No. 2 is Bobby May, juggler, an ace manipulator of balls or Indian clubs, he cuts a wide swathe through the revue with his humorously clever tricks on skates. Badminton and ball-bearings are a strange combo, yet the champ team of Ken Davidson and Hugh Forgie also slayed first nighters with their remarkably expert and exciting shuttlecock exhibition.

Standout skating dances include a pretty tango by cute Dolly Durkin and Frank Foster, and a vastly energetic jitterbug turn by Billy Lee, Billy Cavanaugh, and Lorna Lee. Latter's a dazzling blonde with nifty chassis. Quartet of Whirlwinds tear off daredevil acrobatics, nearly splattering their brains out on the floor while being whirled around by their teeth, and winding up on note of surfire travesty.

Comedy in 'Ballet Beautiful' is more questionable, since it's too rough in burlesque and not so funny. Nirska, billed as 'Rare Butterfly,' also seems more suitable for stage than this extravaganza which she slows up. Corny but amusing applies to the horseplay of Lavada Simmons, Hugh Thomas and Frank Weiszner, who bounce around on wheels disguised as a horse. They, as well as some production ensembles, imitate 'Ice-Capades' and 'Ice Follies' too closely but it was okay with crowd.

Pair of neat vaude teams are Marian Belett and English Bros. repeating their w.k. comedy acrobatic routine effectively, and the agile unicycling of Yvette and Bobby Whaling. Bobby Johnson and Rose Piccola snap out some amazing roller gymnastics for contrast. When it acquires more precision, a speedier tempo and wider range in lighting effects, Harold Steinman will have a best-seller on his hands. Sound of grating wheels was deadened considerably by use of a special Masonite floor installed at Arena. *Pullen.*

Lyric, Allentown, Sets Vaude, Burley, Legit

Allentown, Pa., Sept. 7.

Lyric theatre here is planning busiest season in years, and will have vaudeville, burlesque and legit during the year.

Vaudeville will be presented every Saturday, burlesque shows Tuesdays and Wednesdays. Five legits now on Broadway have already been booked, with more to be brought here.

Audubon, N. Y., Reverts To Vaude From Legit

Audubon theatre, in upper Manhattan, New York, reverts to a vaudfilm policy, effective tomorrow (Thursday).

House, operated by the Brandts, wound up a season of rotary legit stock last week. Under the new policy, Audubon will have a five-act, double-feature picture policy.

Saranac Lake

By Happy Benway
Saranac, N. Y., Sept. 7.

Earle Larimore was handed his OK papers here and will return to Broadway legit via 'Rebecca.' During stay here he produced skits over station WNBZ.

Clayton Cornell, manager of Pontiac theatre, being complimented all around for his dandy showmanship in handling of 'This Is the Army' pic.

Walter (Loew's) Conley is up and flashing good reports. Hopes for full okay soon.

Sig Mealy (Welch, Mealy & Montrose) has added that so much poundage, he may have to diet. Ditto for Helen Inglee and Alice Farley.

Bill Chase (& La Tour), who cured here, is now holding down a good job in Chicago.

Bede Fidler (Fidler Sisters) and an ex-colonist, stopped off to visit the gang and hand out useful gifts.

Michael Cohen and Keith Mayo planed in from California to visit Aloca Gooding at the Will Rogers.

Louis Goldshlag takes time out between rest periods to book extra good pictures for the Rogers.

Isabelle Rook, who, has fought off many setbacks, is now one of the switchboard operators at the Will Rogers.

A large Army truck stopped in front of our 'Variety' office. A husky driver came to our desk and asked: 'Remember me? I am Dick Martell, who used to lead the band for Guy Brothers minstrels and I cured at the old N.V.A. sanatorium 18 years ago. Give my best to the gang.'

Write to those who are ill.

Hartford Nitery to Reopen

Hartford, Sept. 7.

Hotel Garde, which recently closed its Opry House after a two-year run, will be back shortly with a new nitery.

The room, terraced and carpeted, will have a hillbilly atmosphere with entertainment to match.

Legit Majestic, Hub, Goes Vaude

Boston, Sept. 7.

The Shuberts' Majestic theatre, under long-time lease by E. M. Loew chain, goes into stage-screen combos beginning Sept. 23. A. B. Marcus will produce, the plans including a seven-act 'revue' plus pit band and screen feature. First bill not announced so far.

The Majestic, one of the best located legit houses in the city, has been following a policy of pop film revivals since taken over by the Loew chain.

2 Still Due for Payoff On 'Silver Screen' Claim

Near final settlement was made last week in the two-year-old claim for salaries totaling $2,500 involving the shuttering of the 'Silver Screen,' vaudfilm unit which John Murray Anderson produced on the Coast in 1941. Unit folded before expiration of performers' contracts, resulting in the pay claims filed with the American Guild of Variety Artists.

Morton S. Rosenthal, national AGVA counsel, received word from the Coast this week that all but two performers have been piad off, with claims by Lorraine Jeffrey and Kay Fears still to be settled.

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Nitery Code

Continued from page 39

ing an 8% increase, to make up the 15% increase allowed by the Little Steel Formula. (The union has already procured a 7% increase). Guild will present its own demands, representing all the nitery clubs, and both will be jointly submitted to the War Labor Board for jurisdiction. One of the points that the Guild will ask for is a contract adjusted to the changing standard of living, so that the contract can be nullified in case prices rise or fall too radically.

Joint meeting with unions will be carried out in future on a national basis. The plan at present time is simply to form a code of nitery ethics, and also to protect nitery owners throughout the country. Typical of the points to be raised in the near future would be complaints against all the legitimate niteries caused by the clipping of customers in some 'blind pigs' in N. Y. and other crowded defense towns throughout the country.

Top spots in various sections of the country who have agreed to join the association include the Troika, Washington; Chez Paree, Chicago, and Hollywood's Earl Carroll's and N.T.G.'s. After national association charter is drawn up, state charters will be forthcoming, breaking down the nitery field into general classifications, state by state.

Essential part of the plan and program is as follows:

1. To maintain central office which will record and disseminate information regarding every phase of cafe and restaurant activity.

2. To formulate a general code of ethics for the welfare of the industry.

3. To eliminate operative friction, as well as unfair and unprofitable practices.

4. To arbitrate differences between different members of the Guild.

5. To handle management and labor problems as a group so as to enjoy advantages of collective bargaining.

6. To represent the cafe industry in seeking favorable legislation with regard to curfew laws, taxation, and other matters.

7. To disseminate information on prevailing market prices of merchandise, services, and talent and to arrange cooperative purchasing wherever feasible.

8. To distribute data regarding credit standing of patrons so as to avoid undue losses to operator.

9. To arrange for representation of member clubs and restaurants through travel agents, convention bureaus and other sources of group and individual bookings.

Minevitch Not 'In Person' Riles Springfield Fans

Springfield, Mass., Sept. 7.

The Court Square Theatre got a lot of squawks this week for advertising 'in person, Borrah Minevitch and his Harmonica Rascals.' Apparently none of the reviewers noticed that Minevitch wasn't here 'in person,' but it wasn't long before film fans queried 'how come?'

Officials of the E. M. Loew chain beefed to the William Morris agency, but were told that the act was offered as 'Borrah Minevitch's Harmonica Rascals' and that the theatre assumed the responsibility for thinking it had in advertising Minevitch 'in person.'

Made up in the Minevitch regalia and using the Minevitch flutter-hand technique for directing, Carl King doubles for the harmonica wizard. Neither the theatre nor newspapers which discovered the hoax Saturday (4), the last day of the run, contended that they got a second rate show. They just didn't like the idea of being sucked in on the 'in person' stunt. The Daily News even used a cut of King, in advance, labeling it Minevitch in accordance with a story supplied by Jerry Finnegan, theatre manager. As a result, paper used a story Tuesday (27) informing its readers that it and they had been taken in. Theatre had booked in the Minevitch act, figuring so strong an attraction would help it meet competition of the Broadway, which this week also went into weekend vaudeville.

N. Y. CAFE OPS BEEF ON FIRE ORDINANCE

A New York City fire ordinance that compels nightclub operators to display conspicuously a sign specifying the occupancy limit of the nitery is being protested by many Gotham bonifaces. Sign must be placed at the entrance of all niteries.

Patrons seeing sign will more likely become jittery than if it were given less prominence, the nitery ops say.

One definite result of the local law, which goes into effect Sept. 24, has been the takeover of the Harlequin bar by the next-door Copacabana, with the bar slated to be used as a rear exit.

Earl Thomas Heads Lyons Agcy. in N. Y. In Expansion Move

Appointment of Earl G. Thomas as executive v.p. of A. & S. Lyons, Inc., to head the Lyons agency in New York, was announced yesterday (Tuesday). Thomas was recently given a discharge from the Army. As a captain in special services, he produced a number of soldier shows, both in this country and overseas. Recently he had been placed on inactive duty.

Before entering service, Thomas was radio director in the Chicago office of McCann Erickson, Inc., and was founder and first prexy of the Chicago Radio Management Club. From 1928 to 1936 he served as radio director for the Lyons agency.

Lyons organization says Thomas appointment is the first step in new expansion program in anticipation of increased post-war activity.

La. Niteries in Drive To Keep Out Minors

New Orleans, Sept. 7.

At the request of the State Probation Department, North Louisiana nightclub operators are cooperating in a move to bar youngsters under 18. Boys 18 or over will be admitted if showing their draft registration cards.

Move is in line with a campaign to curb juvenile delinquency.

Boston's Cocoanut Grove Disaster Cues New Building Code for Mass.

Boston, Sept. 7.

As a direct result of the catastrophe of the Coconut Grove fire last November, the safety code for the public buildings in Massachusetts has been radically revised. Going into effect on Sept. 12, the new code will drastically affect every public building in the state from pix houses to funeral parlors.

The code carries the provision, however, that because of the scarcity of building materials during the continuance of the war and for six months thereafter, non-compliance shall not be a violation if it can be shown that compliance was impossible.

The new code wipes out what has been known as 'home rule' for Boston, and places the entire state under one general safety code.

Inasmuch as most picture and legitimate theatres have already made sweeping structural and safety changes and have actually gone well beyond the requirements of the new code to ensure, so far as is humanly possible, any possibility of a second Grove disaster, few of them expect to be seriously affected by the new code. The only clause seeming to concern them is the one requiring the posting of a large placard stating the maximum number of persons allowed within a place of assembly. This may further restrict the lobby hold-out queues which are already heavily restricted. Holdouts now are almost wholly confined to the streets, and with the serious lack of ushers to keep queues from obstructing store doorways, the clause may present the one inconvenient feature of the new code.

It will be a different story with many of the smaller niteries, bars and bistroes, however, which may be ordered to make alterations out of proportion to their capacity to make the required changes.

Joe E. Lewis to Play Repeat at N. Y. Copa

Joe E. Lewis, comedian recently returned from an overseas USO-Camp Shows tour, opens at the Copacabana, New York nitery, Oct. 7. It's the fourth engagement at the spot for Lewis, who was there last year for 14 weeks. He's reported getting a 'substantial increase' over his last take at the place, $2,500 per.

Lewis is currently playing the Mounds Club, Cleveland, and will go into the Troika, Washington, D. C., shortly for two weeks.

WARNERS, AFM SIGN PHILLY, CAMDEN PACTS

Philadelphia, Sept. 7.

The Stanley-Warner company and Local 77, American Federation of Musicians, last week signed a new contract for orchestras at the Earle and the Stanley, Camden, N. J., calling for a 7% raise over the 1942 scale. The new termer is awaiting okay of the War Labor Board.

Under the new agreement, basic pay for Earle pitmen will be $68 a week. A commensurate increase was granted the Stanley crew. (The Stanley has vaude only on Sundays, when the attractions playing the Earle are shown there. Stage shows are out in Philly on the Sabbath).

For the first time in nearly four years Warners is hiring a band for a nabe house. Vaude will be tried on an experimental basis three days a week at the Allegheny, with a band of eight men at $36 for three days per man. The Allegheny is in booming industrial Kensington and in past years featured live acts as well as pix. If the experiment is successful Warners may bring back vaude to other nabes.

Joey Sims orch opened limited engagement Friday (3) at Vogue Terrace, Pittsburgh.

BACK THE ATTACK!

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CLEVELAND PLAIN DEALER, SATURDAY, AUGUST 21, 1943

Smiley Burnette, Cactus Star Comedian of Talkies, Hits Bull's-Eye in Palace

By W. WARD MARSH

THAT CYCLE of entertainment which turns to the simpler and nobler form of entertainment deeply rooted in the soil of America finds Smiley Burnette riding the upswing of popularity again.

He brought luscious sweet corn to the Palace's stage yesterday at the opening show, and if any skeptic hoped to find sugar-cured ham, also as indigenous to our stage as to our breakfast table, he must have been disappointed. This star may be corny but he is never hammy.

Smiley, "The Frog" in so many Gene Autry pictures and now a Western star in his own right, delivered a whole variety show in his brief act. It was as sure fire as it was wholesome: it was as big-time as it was just what the audiences want today.

I have seen him perform before—when he was the one-night-stander. Yesterday he proved that he could please what was once called the carriage trade as easily as he once kept the yokels rolling in the aisles with his gags.

He sang two songs—sang them quite as he does in his pictures. He played his guitar and also his accordion. His monologue was genuinely funny, timed to the split-second, and his entire act, shared in the second part with a lanky, rope-twirlin', whip-snappin' cowboy, is a real headliner.

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House Reviews

Continued from page 19

CAPITOL, WASH.

proved in both presentation and music since their last appearance here.

Art Brown puts the audience in good mood with an organalog featuring comedy lyrics and winding up with a war bond song of his own composition. Sam Jack Kaufman's house band gets a vacation this week, with the traveling string sawers and horn tooters on the stage.

Added attractions are Sunny Rice, whose best contribution is a tap ballet to 'Eighteenth Century Drawing Room' and Ross Wyse, Jr., and June Mann, whose burlesque adagio is a solid smash. *Arke.*

TOWER, K. C.

Kansas City, Sept. 3.
Joe & Joey Mack, George Gass, 2 Swifts, Billy King, Cowboy Dan & Rough Riders, Tower Orch with Jack Parks & Marilyn Ballinger; 'Sarong Girl' (Mono) and 'Gals, Incorporated' (U).

Tower is offering a fast 40-minute stage show combining standard acts, 'Discovery Night' winner and house orch.

After opening theme, the band tees off with 'In My Arms,' with Marilyn Ballinger warbling a chorus effectively. George Gass, who has a marimbaphone act later in the bill, doubles as m.c.

First act on is a skating turn by the Two Swifts, who gyrate at high speed on a small floor mat. Escape by the girl from a strait-jacket as she is whirled about by the man, their closing bit, provides sock thrills.

Deuce spot goes to Cowboy Dan and Rough Riders, a trio of 'Discovery Night' winners. The three juves, a girl and two boys, work in cowboy garb and play accordion, guitar and bass nicely. They close with 'Pistol Packin' Mama.'

Joe and Joey Mack score with their combo of tapping, violin playing and funny business. Their comedy clicks nicely, particularly the trick falls of the man.

George Gass, on next, opens his marimba playing with 'Brazil,' continues with some operatic excerpts, and closes with a George M. Cohan medley. Stubholders gave him a nice hand.

Billy King closes with a smooth juggling routine, using Indian clubs, hoops and other props. He works with ease, and his breezy style helps him in putting his stunts across with punch.

Biz good opening day and night. *Earl.*

APOLLO, N. Y.

Ink Spots (4), Rhapsody Underhill, Jigsaw Jackson, Pigmeat, George Wiltshire, Vivian 'Harris,' Gaynor & Ross, Ray Sneed, Eddie Robinson Orch (16); 'False Faces' (U).

Jampacked house this week, paying tribute to top b.o. draw of the Ink Spots, who are making their first appearance at this house in a year.

Quartet sells in slick musical style, emphasizing, of course, the disparity in voices of high tenor man Billy Kenny, and bass talkie style of Orville Jones, who also strums a guitar. However, the deliberate showmanship, that of contrasting voices, is offset in many instances on the group's part at over exaggerated attempts at showmanship, and consequently their performance has a rough edge. Group's musicianship is so sound and surefire, that superfluous mannerisms and muggings by Deke Watson, or too dramatic usage of hands by Kenny while soloing, with Watson mugging at the same time, only go to take a dramatic edge off what is inherantly there.

They do five numbers 'Put Your Arms Around Me,' 'You'll Never Know,' 'Your Feet's Too Big,' 'I Can't Stand Losing You,' and sock finale of 'If I Didn't Care,' tune that they made popular.

Rest of bill is backed by Eddie Robinson's orch, which is making its theatre debut this week. Group is obviously new and sounded ragged, especially when playing behind acts. Rhapsody Underhill, blues singer, is first on, and demonstrates exactly what material means to a singer. Her opening tune was slow, and hardly aroused a ripple from attendees, but her second number, 'Bye, Bye, Baby,' done in groovy style had the crowd yelling for more. Gal, displaying a restrained stage technique, has only a limited range, but it is ample for 'Baby' which she should stick to so far as style is concerned.

Gaynor and Ross, mixed skating duo, suffered because of ragged and slipshod musical background. Ray Sneed, dancer, is emceed as recently seen in film 'Stormy Weather,' and does a short stint that he did in the pic. Boy is on the ballet side, making plenty with the hands, and body gestures, but failed to go in this house, where the accent demand is on plenty of footwork.

House comedians, George Wiltshire, 'Pigmeat' and Vivian Harris, score with a short skit.

EARLE, PHILLY

Philadelphia, Sept. 4.
Jan Savitt Orch (18) with Jerry Perkins, Elisse Cooper, Buddy Welcome; Yvette, Danny Drayson, 3 Sailors; 'Honeymoon Lodge' (U).

Jan Savitt, once a topflight violinist with the Philadelphia Symphony, comes home with a band of jivesters who're as much at home in the jump-rhythm groove as any of the sepia aggregations which have made the rafters rattle at the Earle of late.

The Savitt outfit (which now has two femme tooters) tees off by making a play to the hepcats down front with 'Crazy Rhythm' providing a cue for Elisse Cooper to come on for her 'Mr. Bluebird' and 'Embraceable You.' Miss Cooper has a pleasing voice but she lacks the warmth to put herself across to Philly's traditionally tough audiences. (When caught there were a few hecklers in the pews making it tough for the performers.)

Other Savitt vocalist is Jerry Perkins, another member of the swoon-croon fraternity. A personable kid, his voice gets the femme vote with 'You'll Never Know,' 'More Than Anything' and 'You're Everything Beautiful.'

Buddy Welcome, as usual, does a professional job with his instrumental solo and mike stint.

Yvette tops the supporting acts with a well-selected bundle of tunes (New Acts).

Danny Drayson talented comic hoofer, goes over nicely, but he spoils a real click by staying on too long. Funniest bit is his takeoff of a standee in a crowded subway.

The Three Sailors, standard act, haven't changed their stint one iota, but their rough-housing still nets plenty of laughs.

House well-filled when reviewed (Saturday night). *Shal.*

MICHIGAN, DETROIT

Detroit, Sept. 3.
Will Osborne Orch (12) with Lee Pynes and Ernie Wright; Paula Kelly and The Modernaires (5), 3 Stooges; 'Above Suspicion.' (M-G).

Current show at the Michigan is a triple-header which is sock with the heavy trade whether its the hot beat of Osborne's band, the show-stopping harmonizing of the Modernaires or for the extreme, the maniacal mauling of the Three Stooges.

Strong in the brass section and with his great rhythm having them tapping it out with him, Osborne had no trouble even when he tosses a vocal on the corn of 'Pistol Packing Mama' for the fun of it. Cutting themselves in for a big slice of the appreciation was his piano, with Lee Pynes tossing off a terrific boogie on 'Stardust,' and Wright getting his ovation for his skin beating on 'Drum and Coke.' Nor was there any lag in appreciation for 'Rhapsody in Blue,' in which the boys even changed color themselves, nor 'All or Nothing At All.' If anything Osborne's band's blending and tempo seemed better than ever.

Bringing it up to a peak were the Glenn Miller Singers. With Paula Kelly in the Marion Hutton spot, the quintet do a romp with 'Juke Box Saturday Night,' 'Johnny Zero' and a deft song from their new picture, 'Get Along Little Chillun.' They could have done plenty more from the amount of palm-pounding they earned.

There's no analyzing the slap-happy antics of the Three Stooges, who prove you can get along in the world without subtlety, but from the amount of laughs they garner you can mark down that mayhem evidently has its place in the theatre. It marked up a three-fold triumph for the house's booking with a big crowd at the evening show caught clinching it. *Pool.*

RKO, BOSTON

Boston, Sept. 1.
Gracie Barrie Orch (13), Harry King & Arlina, Dick Buckley, Jerry Colonna; 'Frontier Badmen' (U).

Gracie Barrie, here in her husband's shoes as leader of the Dick Stabile band, turns in a smash performance both as leader and vocalist, and clicks like sixty from the down-beat. The layout is plenty pleasing throughout—Colonna, a Boston boy, being the ace—and the RKO is catching snappy trade as a result.

Show is short and to the point. Miss Barrie, never capitalizing on Stabile's rep, sings a song about 'taking over for the duration' to lead off. Jimmy Palmer, swooner type vocalist follows with 'All Or Nothing at All' and 'Sunday, Monday.' Harry King and Arlina next in good terps, but need a little more zing in their presentation.

New here but socko from walk on is Dick Buckley. Pulls a quartet from the audience, sits behind them with a mike and as they waggle their jaws, he does an Amos and Andy skit, supplying each with the proper voice. If the kids fall in with it—as they invariably do—it's a howl. Wind-up is the batswitching routine, very funny. Had to beg off.

Colonna louder but not exactly funnier than ever. Could use a few snappier gags to advantage, but is plenty solid anyhow. In her own stant, Miss Barrie does 'Pack Up Your Troubles,' 'You'll Never Know,' 'I've Got To Get Hot' (with exceedingly clever parody stuff) and 'I Can't Say No' from 'Oklahoma' (with razor-sharp inflection). She's wham. *Elie.*

EMBASSY, N. Y.

(NEWSREELS)

At long last, graphic pictures of actual fleet that carried the Allied forces to Sicily, under fire, are shown on this new bill here. Paramount's handling of these vivid scenes is used, though all the reels had same footage, since they are official U. S. signal corps films. Several of invasion flotilla's boats that were hit by Axis bombs (only a few were lost out of more than 3,000 ships are depicted burning. Most startling shot shows a direct hit, with explosives and smoke filling the entire screen. Also included the additional films on the Sicily campaign, with number of prisoners bagged highlighted.

Roosevelt and Churchill at Quebec is nicely done by Par. Same newsreel's story on the Nazi crackup also is featured near the leadoff spot, Paramount taking the death of King Boris and the Bulgarian situation and the trouble in Denmark as indications of the crumbling Nazi situation. Pathe contributes views of daring raids on France, with unusual excitement attached to footage photographed from plane participating in raid. One camera view shows, while in flight, how anti-aircraft flak tore part of the plane's wing.

Fox Movietone does excellent work covering the landing and capture of the airfield near Munda, and memorial service to war dead on Attu. Same reel's sports division has good coverage on the College-All Star football game in Chicago. Par does likewise on the $825,000,000 war bond benefit baseball game in N. Y.

Arthur Hale's inside info in News Forum enlivens the bill, particularly his angle on peace drives and the fifth column in reverse in Sicily. 'One Day Before,' first Film Bulletin released by WAC, proves intelligent bally for the current bond drive.

Universal's fashion views, with Ed Herlihy spieling, covers bride's garb in previous wars. U also has a fine parachutist yarn with 'Chips,' a dog shown closeup, taking a leap and landing safely. Par shows Jack Benny and Wini Shaw at a reception for troops in Egypt. 'The Japan,' new March of Time, is as strong as it is unusual. *Wear.*

'Canteen' Influence

Continued from page 1

liking of the hostesses and the Theatre Wing.

It's a case, too, they say, of the boys in uniform forgetting their real selves, if only in their imaginations, and envisioning themselves as the Hollywood hero and glamor boy and then trying to live up to the role. It's their one chance at acting, and they're playing the role to the hilt. And the gals at the canteen are all for it.

Real-Life Counterparts

As the hostess further remarked: 'Remember 'California' in the picture, the boy who'd never been kissed? Well, thanks to the film, we're attracting any number of 'Californias' who apparently never before had the courage to venture into the canteen. There's a quiet demeanor and shy reserve about them, which somehow seems to lend an added touch of dignity to the place.

Then, of course, there are the inevitable lion-hunters who take their cue from the star-studded production and the minute they enter start speaking in familiar terms about Alfred Lunt, Lynn Fontanne and Katharine Cornell and want to know how soon they'll be on.'

'Canteen' film, it's pointed out by Theatre Wing execs, has hypoed attendance at the 44th street spot considerably in the past few weeks, with upwards of 25,000 boys in uniform now showing up weekly, with a nightly attendance of between 3,000 and 4,000.

ASCAP Plum

Continued from page 1

ASCAP's overhead has been lower than ever for the past two months.

What has surprised the ASCAP management about recent collections is small loss suffered from the shutdown of summer resorts and roadhouses because of gasoline rationing, pleasure-driving ban, etc. The income from these sources for the first eight months of this year is but $36,000 less than it was for the like period of 1942.

Night Club Reviews

Starlight Roof, N. Y.

(WALDORF-ASTORIA, N. Y.)
Marina, Elizabeth Talbot-Martin, Hermanos Williams Trio, Leo Reisman and Mischa Borr's bands; $2 minimum.

Marina (New Acts), who has been around but is reviewed in detail elsewhere, tees off the new show at the Waldorf and whams 'em but for some needless over-emoting. A personable soprano, of truly extraordinary pipes, she overdoes the emotionalism, which is a new manifestation in light of previous catchings. However, she does have a fuller opportunity here, which perhaps might have inspired this extra turbelow of showmanship, actually not needed.

Elizabeth Talbot-Martin, who made her eastern debut at the Rainbow Room several years ago to less happy results, is much improved although her mimicry is now in the standard stylized fashion. Some of it also open to question. Her Mrs. FDR impression, while doing 'Where Has My Little Dog Gone?', reminds of the basic Americanism—you may not like it, although we will all defend to the death her privilege for freedom of expression. None the less there are times when good taste, especially when the First Lady of the Land is involved, might forfend the caricature. Miss Talbot-Smith's statement 'that Mrs. Roosevelt undoubtedly would be the first laugh at herself' may even be literally true, but that still doesn't offset the question of judgment. Especially is it pertinent because 'Little Dog Gone' is somewhat fulsomely done, what with the opening Hepburn and the Aimee McPherson. Her 'Subway Susie,' with a Brooklyn accent, is one of her best things. 'Sin to Tell a Lie' projects a tired saloon songstress and later as one of those socialite deb chantooseys. A Spanish number takes her off to fair returns. In toto, an improvement since last caught.

Hermanos Williams Trio remain tops with their acrobatic tango routine. The brothers, with the femme for atmosphere and prop guitaring, are ever impeccable in their natty gaucho getups.

Leo Reisman's crack dansapators have been justifiably held over, the seasoned maestro's conception of terp values getting 'em up on the floor from the opening pizzicato. Incidentally, the relief Mischa Borr ensemble, by the skillful expedient of adding a pair of Cubano maracas and bongo bangers, now shapes up as an excellent Latin band, when occasion warrants. Biz here is terrific, and Ambrose, per usual, handles the reservation list with charm and intelligence. The maitre problem in these shifting times, with so many new faces, is no small headache and calls for keen appraisal of customer values. It goes double in a massive transient hostelry like the Waldorf. *Abel.*

CASBAH, N. Y.

Geraldine De Lys, Danny Yates Orch (6), Bert Kaplan; $3-$4.50 minimum dinner, $2.50 supper minimum.

As heretofore opined, the Casbah, in the Novarro Hotel on Central Park South, could become a 'hot' room once the proper attraction is grooved.

Now that one of the freres—both repatriated from the French Pyrenees, where long domiciled until 1941—has gone to Washington on Government assignment, Lewis Riley is running the room with Fred de Chiaventone, one of the better known maitres, a personality greeter at the tape. And that mythical tape will be up in short order once the booking problem is licked.

The room has so much in its favor that, in light of the strong biz some of the more tired boites do around town, and elsewhere in these wartime United States, the answer must lie in but two basic elements. One is the show. The other is an obviously injudicious oversight in not properly 'dressing' the room.

When a legit does light business, a smart boxoffice man scatters seat locations so that the attendance takes on a fuller aura. And by the same token, if they seated a few customers facing the entrance it would immediately kill off that barren appearance. As it is now, because of the geographical nature of the room, the incomers sometimes see bare chairs, not realizing that around the bend, to the right, there might be a few people. The psychology of gregariousness among the saloon set is that an empty room chases 'em; a jampacked interior wants to make 'em fight their way through the mob.

At one time Fefe Ferry (nee Monte Carlo) thought that if he took the room over, a bar within the room, rather than in the outer lobby, might turn the trick. However, while it's unfortunate that the interior puts a handicap on the operation, Franklin Hughes, who did the Sahara motif of the Casbah, with its attractive canopy, has endowed it with an appeal all its own. This, coupled with expert catering and a fine menu, plus the show, especially if improved, is bound to get 'em.

The trick now is the proper keynote. The capacity limitations obviously forfend a Hildegarde or a Carl Brisson, but, speaking of Brisson, he could have been gotten at a more moderate price at first than now, since his Versailles click. But there have been people who could have turned the tide, and not break the joint. A Billy de Wolfe, a Russell Swann, a Joan Merrill and a couple of others in that not prohibitive bracket come to mind. But even as now, Geraldine De Lys (New Acts) is more than satisfactory; and in Danny Yates, first time back in New York in 15 years, the spot has a smart dance combo. Yates' last job was as concertmaster for Vincent Lopez at the old Casa Lopez (Winter Garden Bldg., now the Zanzibar) and he's been away from the metropolis—in spots from Montreal to Miami Beach—ever since. With Yates violin-soloing a socko Strad, and with piano, drums, sax, trumpet and drums in background, the team is plenty OK for sound and hoof. Bert Kaplan does the Steinway interludes during the band's waits. *Abel.*

TROIKA, D. C.

Washington, Sept. 2.
Duncan Sisters, the D'Ivons (2), Don Lamond, Sacha Lucas and Meyer Davis Orchestra, (6); minimum $2 weekdays, $3 Saturday.

Something new has been added in Washington—and the customers stand in line for tables. The perennial Duncan Sisters, doing their first stint in an eastern night club, have busted all cash register records for Helen Hamilton's popular spot. The sisters, now going into their sixth week—with the end not yet in sight—have answered the question nitery managers have had in mind for years. Can Topsy and Eva, who have done it successfully for years back of footlights, do it in the intimate and confined atmosphere of a supper club?

The answer is yes, in spades. The old gags, the old routines fit into the Troika so cosily that the club has built up a very good repeat biz over the hot summer weeks with guys and gals coming back again and again to see the act. The Duncan's have developed such a large repertoire over the years that they are able to switch from week to week and keep their performance fresh. You know the routines—'Barnacle Bill,' 'Never Had No Mammy,' cowboy comic number, etc. For a place like the Troika, catering to mature trade, it's just like sugar candy.

Helen Hamilton contacted the sisters when they played the Capitol theatre here in June. The merger has been the biggest thing to hit Washington's night club row this summer, and scouts of some of New York's better spots have come down for a look-see. Only puzzle in the whole thing is why the Duncans weren't signed up for the nitery circuit years ago.

D'Ivons, ballroom dance team with a smoothly drilled precision, do something a little different from the run of the mill and draw a good hand. Their best crowd pleaser is a number called 'Nothin,' a medley of steps both classic and popular. Don Lamond, Troika's new m.c., fits the general pattern smoothly with some vocalizing.

Sacha Lucas, permanent maestro, continues to present his fiddle renditions of Brahm's 'Lullaby' and Schubert's 'Ave Maria.' *Lowe*

Frank Palumbo's, Philly

Philadelphia, Aug. 28.
Fats Waller, Dick Wirth, Barbara Lee, Nancy Carter, Bill Henriques, house line (8), Louis Del Rio orch (8); no cover; $1.50 min.

Fats Waller, long a headline stage attraction with his band, is top-drawer entertainment for anybody's money doing a single with his foghorn voice and tickling the keyboard.

The crowd at Frank Palumbo's downtown bistro, not a tough audience under any conditions, were eating out of the Fat One's mitts from the moment he eased himself down on the piano stool, uttered a 'Yeah-Yeah' into the mike, and sailed into 'Feet's Too Big.'

Only complaint from customers was that he bowed off too soon—only eight numbers. Highlight of Fats' stint was his finale, a novelty tune, tabbed 'I Dreamed About a Reefer.'

Dick Wirth, pleasing baritone, does a workmanlike job of emceeing as well as clicking with his songs.

Vocalist Barbara Lee is better with pop tunes than when she essays light operetta airs.

Nancy Carter's terping is a high spot on the bill. She has good sense of rhythm, timing and goes over big.

Bill Henriques puts the line through its paces in three production numbers, best of which is a Chinese voodoo scene with Peggy Martin soloing.

Tapes were up when reviewed (Sat. supper). *Shal.*

Variety Bills

WEEK OF SEPTEMBER 10

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (9)
Horace Heidt Orc
State (9)
Ed Sullivan
Harvest Moon Co
Patsy Garrett
Sammy Birch
Eve Condos
Frank Gaby
PITTSBURGH
Stanley (9)
Dante
WASHINGTON
Capitol (9)
Mildred Bailey
Jackie Miles
Blaire & Dean
Evelyn Tyner

Paramount

NEW YORK CITY
Paramount (8)
Benny Goodman Bd
Jack Marshall
Pops & Louie
CHICAGO
Chicago (9)
Ted Lewis Bd
Regal (9)
Count Basie Bd
Rhumboogie Girls
Apus & Estrelita
Thelma Carpenter
Pepper Welch
MIAMI
Olympia (8)
Martingales
Dave Seed Co
Happy Lawson
Walter Donohue
2 Chords
Lynne Parri
OMAHA
Orpheum (9)
Teddy Powell Bd
Johnny Burke
SOUTH BEND
Palace (9)
Woody Herman Bd

RKO

BOSTON
RKO (9)
Ina Ray Hutton Orc
Carr Bros
Henny Youngman
Kim Loo Sis
Elton Britt
(2)
Gracie Barrie Orc
Jerry Colonna
Dick Buckley
H King & Arlena
CLEVELAND
Palace (9)
Gracie Barrie Orc
Jerry Colonna
Dick Buckley
Bob & M Clayton
(2)
Dante Co
COLUMBUS
Palace (14-16)
L Armstrong Orc
Hattie Noel
Joyner & Foster
Edwards Sis
4 Mills Bros
(7-9)
Vaughn Monroe Orc
Eddie Rio
Catherine Harris
SAN FRANCISCO
Golden Gate (9)
Hollyw'd Pin Up Gls
(2)
Hollyw'd Pin Up Gls

Warner

NEW YORK CITY
Strand (10)
Abe Lyman Orc
Jerry Lester
Lane & Ward
(3)
Abe Lyman Orc
Jerry Lester
Lane & Ward
PHILADELPHIA
Earle (10)
Ink Spots
Bobby Sherwood Or
Lyda Sue
Johnny Woods
(3)
Jan Savitt Orc
Yvette
3 Sailors
Danny Drayson
PITTSBURGH
Stanley (10)
Dante Co
(3)
Russ Morgan Orc
Connie Haines
Calgary Bros
Eunice Healy
UTICA
Stanley (14-16)
Tommy Reynolds Or
Bonnie Baker
June Preisser
WASHINGTON
Earle (10)
Roxyettes
Harry Reso
Barbara Blaine
Pat & Sylvia
(3)
Roxyettes
Harry Reso
Barbara Blaine
Pat & Sylvia

Independent

NEW YORK CITY
Music Hall (9)
Molasses & January
Borah Minevitch
Frank Brooks
Jack Spoons
Frank Condos
Roxy (8)
Veloz & Yolanda
Jerry Colonna
Maurice Rocco
Jeanne Brideson
Pauline Konet
Ilona Massey
LONG ISLAND
Bayside (11)
Edith Valle
(1 to fill)
Jamaica (9-12)
The Kidoodlers
The Faludys
(3 to fill)
(9th only)
Gwevelyn Reed
(3 to fill)
(6-8)
Lois Lee
Juggling Jewels
Cy Reeves
Ford, Benny & B
Harmonica Bees
AKRON
Palace (10)
Woody Herman Orc
Paul Winchell
3 Kings
ATLANTIC CITY
Steel Pier (11-12)
Jerry Wald Orc
3 Sailors
BALTIMORE
Hippodrome (9)
Fraser & Rob'ts Sis
Prof Backwards
Arnaut Bros
Ross Wyse Jr & M
Erwin Elliott Co
Royal (9)
Lil Greene
Tiny Bradshaw Orc
Douglas Bros
Trumpet 2
Bill Bailey
State (9-11)
Eddie Arno
Eddie Manson Co
York & Tracy
Stark & Dorne
(12-15)
Topsy
Bobby Daye
Don Ritz Favorites
BRIDGEPORT
Bridgeport (9-12)
Revue Americana
CAMDEN
Towers (10-12)
Dick Worth
Floretta & Boyette
Bob Dupree & C
Smith & Hart
4 Elgins
FALL RIVER
Fall River (7-9)
Revue Americana
HARTFORD
State (10-12)
Cab Calloway Orc
(13-15)
Spike Jones Orc
Dolly Dawn
INDIANAPOLIS
Circle (10)
Conee Boswell
Joe Venuti Orc
Ray English
Rosalind Gordon
NEWARK
Adams (10)
C Cavallaro Orc
Carole Landis
Vic Hyde
Ruth & B Ambrose
PROVIDENCE
Metropolitan (10-12)
Sammy Kaye Orc
Sonny Rice
Shea & Raymond
WATERBURY
Poli's (8-9)
Cab Calloway Orc
Willow Grove
(12th only)
Bob Fuller's Co
WORCESTER
Plymouth (6-8)
Conway & Parks
Arthur Tracy
The Kemmys
The Fredysons
3 Step Sis
Vic Hyde
Jerry Bergen

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odaliques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Jerri Blanchard
Barbara Leeds
Geo Morris Orc
Bal Tabarin
Dawn & Russell
Roy Douglas
Nico Covaro
S Montmartre Gls
Burke Twins
Ronnie de Campo
Lou Harold Orc
Tony Grey
Bill Bertolotti's
Norma Raymond
Sally Goodwin
Moya Gifford
Loretta Lane
Victor Dietz
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Peters Sisters
Harry Noble
Frances King
Wally Boag
Nora Sheridan
Stuart Ross
Victory Boys & Girl
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Bob Hall
Vivien Fay
Victoria Kane
Ross Sis
Keith Hall
Sylvia Barry
Harry Meehan
James B. Allison
Four Rose Buds
Will Quentmeyer
Rosalie Grant
Billy Banks
Bobby Davis
Frances Henderson
Chin Wan
Vin Travers Orch
Jimmy Dwyer's
Gabe Gero
Marsha Fields
Jinia Gerity
Singing Waiters
Keyboard Kuties
El Chico
Lita & G Cansino
Las Dos Marias
Pilar Gomez
Reinaldo Henriquez
The Cuarteto Lirico
Nino de Moraes Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Anure Bodo
Charles Inwald
Famous Door
Chet Roswell
Iris Raye
Mary Jane Yeo
Lee Sullivan
Corrynne Church
Robert Wright
Mary Jane Lawson
Billy Peterson
Art Paulson Orch
Peter Kent Orch
Hotel Park Central
(Cocoanut Grove)
Mal Hallett Orc
Cappelia & Patricia
Eleanor Teeman
Jerry Wayne
(Royal Palm)
Ragtime Smitty
Flo Hart
Frank Rosati
Linda Carroll
Hotel Pennsylvania
(Cafe Rouge)
Glen Gray Orc
Hotel Pierre
(Cotillion Room)
Myrus
Fred & E Barry
Stanley Melba Orc
(Cafe Pierre)
Ellen Mitchell
Stanley Melba Orc
Hotel Plaza
(Persian Room)
Rolly Rolls
Columbus & Carroll
Lory Jones
Ted Straeter Orc
Hotel Roosevelt
Walter Perner Orc
Hotel Savoy Plaza
(Cafe Lounge)
Clemente Orc
Marita
Joseph Marvin Orc
Hotel Sheraton
(Satire Room)
Stefani & Armando
Hal Yates
King Johnson Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
Hotel St. Regis
Larry Keyes Orc
Neva Patterson
Hotel Taft
Enoch Light Orch
Sunny Skylar
Hotel Waldorf-Astoria
Starlight Roof
Leo Reisman
H Williams 3
E Talbot Martin
Marina
Mischa Borr Orc
Hurricane
Duke Ellington
Leticia
Radio Aces
Callahan Sis
Al Hibbler
Coleman Clark
Diana
Freshmen
Dick Gasparre Orc
Ralph Rotgers Orc
Monte Carlo Garden
Allessandro Rosati
Milan Smolen
19th Hole Club
Chiquita Venezia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Fanchon
Leo Fuld
Sadie Banks
Joe LaPorte Orc
Place Elegante
Bill Farrell
Carmen Rossi
Vince de Costa
Art Tubertini
Ernest Franz Orc
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
Rainbow Inn
Bobby Lange
Toni Arden
Francine Fountaine
Earl Lindsey Gls
Sid Saunders Orc
Bonda Orc
Riobamba
Walter O'Keefe
Grace Hayes
Mary Healy
Gloria Blake
Charles Baum Orc
Noro Morales Orc
Rogers Corner
Korn Kobblers
Adrian Rollini Trio
Rose Perfect
Pen Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple C
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandler Orc
Ruban Bleu
Maxine Sullivan
Fred Keating
Day, Dawn & Dusk
Julius Monk
Herman Chittison
Russian Kretchma
Daria Birse
Lola Zalipskayo
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kavaloff
Nastia Poliakova
Marusia Sava
Misha Usdanoff
Samoa
Talima
Muilana
3 Hot Peppers
Hawaiian Ser
Spivy's Roof
Spivy
'Bus' Davis
Hildegarde Halliday
Ralph Strain
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Tony's Trouville
Rita Molino
Manuel San Miquel
Harry Gibson
'Bus' Davis
Ubangi Club
Viola Jefferson
Hot Cha Drew
Joe Washington
Cook & Brown
Claudia Wheeler
Socassas Orc
Versailles
Val Olman Orc
Panchito Orc
Carl Brisson
Jerri McMahon
Baby Rose Marie
Mitchell Brother
Sheila Bond
Six Ver-Sighs
Village Barn
Bernie West
Jube Sheeran
Johnny Faust
Scott & Sussane
Barbara Ashley
Martha King
Don Richards
Zeb Carver
Tiny Clark
Ben Cutler Orc
Village Vanguard
Leadbelly
R Dyer-Bennett
Helen Howe
Don Frye
Ray Parker 3
Wivel
Bob Lee
Pevell & Mary Lea
Tommy Hayden
Gertrude Hild
Harry Horton Orc
Carlos Varalas Orc
Hilda Salazar
Thomas Rios Orch
Zanzibar
Ella Fitzgerald
Berry Bros
Maurice Rocco
Moke & Poke
Earle & Francis
Avis Andrews
Don Redman Orc

BOOKING THE NATION'S LEADING INDEPENDENT
VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Leonard Ware Trio
Cafe Society
(Midtown)
Hazel Scott
Jimmy Savo
Kenneth Spencer
Eugene Field Trio
Teddy Wilson Orc
Cafe Society
(Village)
Pearl Primus
Mary Lou Williams
Ann Cornell
Josh White
Eddie Heywood Orc
Casablanca
Fanchon
Wilma Cox
Chanticleers
Mark Monte's Orc
Ralph Font Bd
Casbah
Geraldine De Lys
Danny Yates Orc
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Blue Drake
Hot Lips Page Orc
Greenwich Village Inn
Fats Waller
Evelyn Brooks
Ned Harvey Orc
Harlequin
Dale Belmont
Lucille Matthews
Irving Conn Orc
Havana-Madrid
Carito
Hector Montado
Wally Wanger Line
Don McGrane Orc
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor
(Astor Roof)
Ina Ray Hutton Orc
Kim Loo Sis
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza
(Glass Hat)
Bill Ames
Rajah Rabolt
The Harmonettes
Maria Morales
The Cranes
Joe Pafumy Bd
June Taylor Dcrs
Iceland Restaurant
Ruth Denning
Danny White
Cliff Conrad
Marlyn & Martinez
Lorrain Vernon
Great Johnson
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary Murray
Kay Masten
Honey Ames
Kay Marshall
Danny Higgins
Carter & Ross
Lorna Rhode
Margaret Gray
Vaughn Comfort
Joe Capello Orc
Kelly's Stable
C Hawkins Orch
Chocolate Bards
Clarence Profit 3
Nat Jaffe
Joe Stell
Marion Maye
Billy Daniels
La Conga
Nan Blakstone
ChuChu Martinez
Guelis & Velina
Pol Mar Girls
Servando Diaz Trio
Machito Orc
Jose Curbelo Orc
La Martinique
Dick Haymes
Frances Faye
Danny Thomas
Jane Johnstone
La Martiniquettes
Maxi Bergere Orc
Socasses Orc.
Latin Quarter
Georgie Price
Harrison & Fisher
Cristiani Family
Carol King
The Whalings
Adele Parrish
Gaudschmit Bros
Barbara Belmore
Four Rollerettes
Six Debutones
Georgia Francis
Pamela Britton
Jesse & James
Don McGrane Orch
Henry Noel Orch
La Vie Parisienne
Libby Holman
Paula Lawrence
Celeste Holm
Josh White
Miskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
De May, Moore & M
Lula & Mya
Kirk Wood
Rivera
Connie McKay
Phyllis Claire
Leon Palmer
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Elaine Barrett
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(Century Room)
Mishel Gorner Orch
Hotel Dixie
(Plantation Room)
Al Trace
Hotel Edison
Lee Crane Orc
Folies Bergere
Stavy
Chaz Chase
Murtah Sis
The Jades
Clawson Triplets
Rosita Royce
Merceditas
Noel Toy
La Blanca & Garcia
Florence Hin Lowe
Lester Horton Dncrs
Roy Eldridge Orc
E Madriguera Orc
Hotel Essex House
(Casino on Park)
Barry Winton Orc
Hene Damur
Hotel Lexington
(Hawaiian Rm)
Lani McIntyre Orc
Lelaini
Momikai
Hotel Lincoln
(Blue Room)
Henry Jerome Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin
(Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker
(Terrace Room)
Johnny Long Orc
Marilyn Day
Gene Williams

1 Mills Bro. 1-A

Harry Mills, portly member of the Mills Brothers, has been given a 1-A classification by his local draft board, after passing a preinduction physical. He may be deferred from final examination until the group finishes current contracts.

If he's inducted, a replacement will be made and the quartet will continue.

Vast New Music Field

Continued from page 1

tion Drive division of WPB, may cue the music industry to start now on long-range planning to exploit this lush new market, which will cover literally thousands of factories.

Up to this point, the only real money being made is by the manufacturers of electrical equipment to pipe the music into the big factory rooms. On the basis of WPB findings, the field has been totally ignored as a source of extra coin by the publishers, composers and musicians. In some cases, at least, nothing has been done because the music has been used to help the war, and the music industry did not want to interfere.

Questions likely to rise when the music industry starts to explore the field will include payment for reproduction rights to copyright holders, and AFM claims similar to those involved in the juke box and transcription fields.

WPB findings indicate there will be a number of new opportunities for the music biz to cash in. These include: specially tailored compositions to up output by industrial workers; special scoring of popular numbers to get maximum results above the din of factory machinery; use of live musicians at some industrial plants; substitution of entire transcription programs for ordinary phonograph records which now get the biggest play.

ASCAP, BMI Problems

Problems liable to trouble the publishers and such outfits as ASCAP and BMI is whether the sale of sheet music and records may not suffer as a result of workers hearing the new music during working hours—and what recompense should be made if this is so.

The facts today are these: Hundreds of factories are piping music to their workers in one way or another. As a general thing, they report themselves well pleased with what the music is doing for added production and workers' morale. Hundreds of more plants are anxious to install equipment and are held up only by the problem of getting the necessary priorities from WPB. The question of whether to drop the bars and allow widespread priorities for mechanical equipment is now being studied by a WPB committee.

About 75% of the plants that furnish music to their workers use phonograph records broadcast over a public address system. This includes those who bring in music supplied over telephone wires by outfits such as Muzak Corp. Service in these cases is virtually identical with that supplied to restaurants and taprooms.

Of the remaining factories, some have live bands hired to supply music at stated periods. Others use bands and choruses of plant personnel. Still others use portable equipment which plays in lunch rooms and other places of assembly.

The field is so new that information about the best types of music, best times to supply it, etc., is still in the preliminary stage and doubtless due for many changes before and after the war.

Survey Covered 100 Plants

The WPB survey, conducted by Wheeler Beckett, composer and conductor, covered 100 plants in every part of the country and engaged in many different types of war production.

His findings on the likes and dislikes of the workers were that music of the Strauss waltz type was the most popular. Others in order of their popularity were: hit parade numbers, patriotic music, semi-classical and light salon music; hymns and Negro spirituals; with hot swing last. The younger workers cast their votes for the last category.

One interesting discovery was that the ordinary recording has too much variation for best results in a noisy factory. Pianissimo portions are drowned out by the racket of the machinery, which always annoys the workers. If this is corrected by stepping up the volume, the fortissimo blares in too loud.

Factory-tailored Arrangements

Result is that WPB is now experimenting with the first music especially tailored for factory use. Twelve experimental records have been made with the cooperation of Musak and World Broadcasting Corp. Vocals have been completely eliminated and the orchestra holds the variations in volume and tone to far less than was written into the score. Among the numbers which are being used in the experiment are 'You'll Never Know,' 'Wing and a Prayer,' 'People Will Say We're in Love,' 'Would It Be Wrong,' and several semi-classicals. The records are being sent out to factories with a request to give them a 30-day trial and report the workers' reactions.

Here are some of the highlight findings of the WPB survey:

1. 87% of plant managements said music improved morale; 10% didn't know, but said workers liked it; only 3% noticed no change.

2. Plants with longer programs found better results in both morale and production than plants with only half an hour or less of music per shift.

3. Music proved as successful in noisy departments as in quiet departments.

4. Quality of the mechanical equipment had a good deal to do with the results.

5. Best results were achieved where the program had a good deal of variety in the type of music.

6. Cheerful music at the beginning of a work shift was found to get the employees into the groove of their jobs speedier than without it. Music was found to have a restorative effect during those periods when the employees would normally slow down through fatigue. Music with meals was found to be good, providing it was not 'too forceful,' such as marches.

7. Music was most valuable as a morale builder in plants with a large number of women workers.

42d St. Revival

Continued from page 1

as the street of legit hits, an accolade bestowed in more recent years on west 45th street.

As a result a number of producers, particularly those with musicals skedded for Broadway this fall but with no houses to spot them in, have been huddling with Max A. Cohen, the indie film exhibitor, and Brandt Theatres (William and Harry Brandt) who between them operate the long string of former legit theatres betwen Seventh and Eighth avenues as grind double-feature houses.

Moss Hart or Billy Rose

The New Amsterdam, for years the home of Ziegfeld's 'Follies,' may go to either the Army Air Force for the new Moss Hart show due about Thanksgiving, or may be leased by Billy Rose for his forthcoming 'Carmen Jones' production. Rose was originally interested in spotting the show into Loew's Ziegfeld on Sixth avenue, but was outbid by Loew's, the present tenant. If Hart gets the New Amsterdam, Rose may take either the Selwyn or the Apollo theatres on 42d stret. New Amsterdam and Apollo (latter housed the 13 editions of White's 'Scandals'), reportedly are particularly in demand because of the large stages and other equipment suitable for elaborate musical productions.

Other houses that may revert to legit as a result of the negotiations include the Times Square, Victory (formerly the Republic, where the original 'Abie's Irish Rose' had its then-record run) Liberty, Eltinge, Harris and Wallach (now the Anco, devoted to revivals of oldies).

Factor, producers point out, in seeking the houses is that they're all in suitable form for transfer to legit, despite the deterioration of the street itself in recent years.

New Deluxer

Continued from page 1

$300,000 annually. It covers the 45th-46th St. block front on the west side of Times Sq.

Preliminary plan for the proposed theatre is being submitted to various picture companies with view of attracting a tenant with sufficient product assured for a first-run showcase in New York.

The rental figure set by the real estate firm submitting the deal indicates optimistic slant on both Broadway realty and picture business in the postwar era.

Understood, however, that picture companies are mostly interested in renting on a percentage of the gross receipts rather than on a flat rental, if, as and when the theatre goes up.

Building may be a venture similar to the Criterion, with stores and theatre, latter though likely with much larger seating capacity.

Heat No Bar to Smash B'way Biz; 'Bed' Nifty $26,000, 'Harriet' 17½G, 'Stars on Ice' 37G, 'Follies' $38,200

Despite intense heat, visitors continue to flock into New York and legit attedance still booms accordingly. As before, the weekend trade slops over in both directions, swelling business Mondays and Fridays, and even Thusrdays. Most shows improved slightly last week, with growing indications of a coming theatre shortage.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta):

'Angel Street,' Golden (91st week) (D-789; $3.30). Long-run thriller held its pace of about $6,000.

'Arsenic and Old Lace,' Fulton (129th week) (C-948; $3.30). Approximately $9,500 again; farce moves Sept. 27 to the Hudson, off a regular sharing arrangement instead of a flat rental as at the present house.

'Blithe Spirit,' Morosco (return engagement) (C-955; $3.30). Noel Coward comedy, with Haila Stoddard replacing Leonora Corbett as the only major cast change, reopened Monday (6) and skedded to remain through Oct. 2, then tours.

'Early to Bed,' Broadhurst (12th week) (M-1,160; $4.40). Richard Kollmar's musical climbed again to its best week to date, about $26,000.

'Harriet,' Miller (22nd week) (D-940; $3.85). Near capacity; $17,500 again.

'Janie,' Playhouse (52d week) (C-865; $3.30). Up a trifle to more than $10,000 and apparently due to stick awhile.

'Kiss and Tell' (24th) week) (C-920; $3.30). Held strong pace; $17,000 again.

'Laugh Time,' Shubert. Fred Finklehoffe-Paul Small vaude show, starring Ed Wynn, opens tonight (Wednesday).

'Life with Father,' Empire (197th week) (CD-1,082; $3.30). Climbed a little more to $13,700; nifty for the street's longest stayer.

'Murder Without Crime,' Cort (3d week) (D-1,064; $3.30). Slumped in second full week to $5,000; management trying to make a fight for it.

'My Dear Public,' 46th Street (opens tomorrow, Thursday) (M-1,347; $4.40). Irving Caesar musical arrives after second road tryout.

'Oklahoma,' St. James (23d week) (M-1,493; $4.40). Only change here is the number of standees; last week's takings came to $30,500.

'Rosalinda,' Imperial (45th week) (O-1,453; $3.30). New Opera's veteran stayer slid a bit to $24,000; still plenty good.

'Skin of Our Teeth,' Plymouth (42d week) (CD-1,075; $3.85). Despite cast replacements, Pulitzer Prizer inched up to about $12,000; due to tour Sept. 27.

'Something for the Boys,' Alvin (34th week) (M-1,337; $4.40). Near capacity again at $30,200.

'Stars on Ice,' Center (return engagement; 57th week) (R-3,000; $1.65). Holding to huge attendance at low scale; $37,000 again.

'Star and Garter,' Music Box (63d week) (R-1,000; $4.40). Mike Todd's lodestar revue took estimated $18,300; excellent for marathoner.

'The Doughgirls,' Lyceum (36th week) (C-997; $3.30). Gross for this laugh show holds almost level; $16,800 last week.

'The Snark Was a Boojum,' 48th Street (1st week) (C-925; $3.30). Opened Wednesday (1) and was panned; closed Saturday (4) after negligible pickings.

'Three's a Family,' Longacre (17th week) (C-1,016; $3.30). Increased business held at $10,000, which allows an operating profit.

'Tomorrow the World,' Barrymore (21st week) (D-1,064; $3.30). Holding to handsome profit; around $14,000 again; road company opens next week.

'Two Mrs. Carrolls,' Booth (4th week) (D-712; $3.30). Elisabeth Bergner proving a sock draw in mild thriller; $14,000 is virtual solid capacity in this house.

'Ziegfeld Follies,' Winter Garden (23d week) (R-1,523; $4.40). Takings tapered off a little to $38,200; still plenty potent.

REVIVALS

'Blossom Time,' Ambassador (O-1,156; $2.75). Sentimental oldie opened Saturday night (4) to poor press.

'Merry Widow,' Majestic (5th week) (O-1,695; $3.30). Standee business and plenty of profit for this New Opera revival at $31,500.

'Student Prince,' Broadway (13th week) (O-1,900; $2.75). Held to $19,000 pace, juicy profit.

'Tobacco Road,' Ritz (CD-945; $1.65). Jack Kirkland's turnip derby opened a limited revival Saturday night (4).

'The Army, Play by Play,' Beck (5th week) (1,214; $3.30). Soldier-written and produced one-acters drew estimated $9,000 again on the final week; closed Saturday (4).

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'ARSENIC' $18,000 IN 2D-FINAL WASH. WEEK

Washington, Sept. 7.

'Arsenic and Old Lace' departed from the National after two weeks with better than $35,000 grossed. The final eight performances brought $18,000, amazing business at $2 top competing against late summer heat. There is talk of bringing it back later in the season.

Definite booking of the road company of 'Oklahoma' for Oct. 18 is expected to hypo the American Theatre Society subscription list. There are now 7,000 subscribers with the first week's reservations. 'Dark Eyes,' the Jed Harris attraction, has been circularized by the ATS as a bonus attraction and is expected to profit handsomely by the promotion.

Problem for producers in this area is whether to bring in new plays on the way to Broadway at $2 top. The popular-price scale attracts Government workers and especially cleans out the balcony tickets. Few plays in the tryout period annex any advance sale until the Washington critics have reported on the attraction. Those controlling the economic scales for touring attractions are reluctant to make the national capital a $2 city, even though the week's grosses will be higher. 'Another Love Story' even talked about a $3 top, basing the scale upon the fact that Lonsdale plays are loyally supported by the huge British population here. Scale will be $2.50 top.

At least 50% of the National theatre audiences are seeing legitimate plays for the first time. These Federal employees in the low-income brackets are stenographers and clerks from small towns who have come to Washington for war work. They can become steady playgoers if the boxoffice scale can be carved to meet the demands of their limited pocketbooks, it's averred.

CRIX NIX SOURS PITT ON 'PUBLIC,' $13,000

Pittsburgh, Sept. 7.

New Irving Caesar musical, 'My Dear Public,' ran into a snag last week at Nixon after turning in a big fortnight in Detroit. Show barely got around $13,000 at $3.30 top. Started off well, but the notices knocked the stuffings out of its chances for remainder of engagement.

Local reviews were something of a shock to management after the favorable comment 'Public' drew in its first tryout date in Detroit. Willie Howard and Ethel Shutta are both local favorites, but the press gang here was busy all through the critiques making apologies for them and paucity of their material in the musical.

Nixon has 'Army, Play by Play' currently, and during rest of September gets 'Tomorrow the World,' 'Dark Eyes' and Ed Wynn's vauder.

'ANOTHER HEAVEN' POOR $5,000 IN TORONTO BOW

Toronto, Sept. 7.

Tryout of Guy Bolton-John Golden 'Another Heaven' did a poor $5,000 at Royal Alexandra, with 1,525-seater scaled at $1.50 top, last week.

Golden was up for latter part of week and may get around to a rewrite job, once Bolton finishes the musical he's completing for Vinton Freedley.

'Sons' 27½G, Starts Big Philly Season

Philadelphia, Sept. 7.

Off to a boom start, Philly's legit season goes into high this week, with all three of the regular UBO-Shubert houses lighted by tonight (7).

'Sons o' Fun' got off to a galloping start at the Forrest last Tuesday night despite torrid weather, profiting plenty when the temperature dropped to mid-autumn figures Thursday evening. With quite a few Philadelphians staying in town over the weekend as a result, Saturday's sale soared. Week's gross was approximately $27,500 for six performances (no matinee Wednesday), and that figure should be topped during the remainder of the four-week engagement.

Season's No. 2 opener was 'You Can't Take It With You,' which bowed in at the Walnut with a matinee Kaufman-Hart comedy originally opened here. Fred Stone is now starred. Tonight the Locust relights with 'Star Dust,' Michael Meyerberg production of a new comedy by Walter Kerr (Georgetown University savant). Both these engagements are for two weeks, which brings next batch of opening on the 20th. They will be two return engagements (each a third-time visitor)—'Life With Father,' at the Walnut, and 'Arsenic and Old Lace,' with Boris Korloffs, at the Locust.

On Oct. 4 the Theatre Guild's revival of 'Othello,' with Paul Robeson, opens a fortnight's stay at the Locust as the first ATS subscription offering of the 1943-44 season and, on the same date, Noel Coward's 'Blithe Spirit' starts an engagement at the Walnut. Forrest also changes on Oct. 4, but booking—a musical—hasn't been announced.

Forrest, Locust and Walnut are almost solidly booked up to holidays, with numerous shows set thereafter.

There is plenty of talk of a fourth house (indie) getting into the field, but the supply is sharply limited. The Shubert—one possibility—is now owned by Warners, although not being used by them yet as a film house. Erlanger, another likely candidate, is now controlled by William Goldman, who's been giving Warners plenty of competition lately. He's been quoted as saying he was not interested in legit bookings (he had a few when he first took house), but has booked the Philadelphia Opera Co. for a number of dates and will—presumably—have the Mask and Wig Club (U. of Pa.) show.

'Uncle Harry,' 'Husbands and Lovers' (Katharine Cornell tryout), 'Kiss and Tell,' 'Doughgirls,' 'The Patriots,' 'Tomorrow the World,' 'Abie's Irish Rose,' 'Junior Miss,' 'Three's a Family,' 'Oklahoma' (2d company), 'Big Time' (Ed Wynn), new 'Artists and Models,' new 'Connecticut Yankee' and 'Rosalinda' are all set for fall engagements here.

'ALL' AS BUFF TEEOFF

Buffalo, Sept. 7.

Legit season tees off here Thursday night (9) with three-day premiere of A. L. Berman's 'All For All' with Jack Pearl and Harry Green.

'The Army, Play by Play,' follows Sept. 13 for a week.

'Kiss' Keeps Chi Lead at Sock $19,000, 'Maid' 10½G, Passes Year, 'Ladies' 15G

Chicago, Sept. 7.

'Kiss and Tell' continues the top grosser with virtual capacity of $19,000 last week. Other attractions suffered a drop with exception of 'Good Night Ladies' at the Blackstone.

Estimates for Last Week

'The Doughgirls,' Selwyn (26th week) (1,000; $2.75). Will be followed Sept. 27 by 'Dark Eyes.' Dropped to $12,000.

'Good Night Ladies,' Blackstone (73rd week) (1,200; $2.75). Stayed around $15,000.

'Jane Eyre,' Erlanger (4th week) (1,300; $2.20). Closes Sept. 18. Slid to $9,000.

'Kiss and Tell,' Harris (17th week) (1,000; $2.75). Slightly short of capacity with $19,000.

'Maid in Ozarks,' Great Northern (53rd week) (1,400; $2.75). Entered its second year with $10,500.

FRISCO'S 'FLEDERMAUS' VERSION NEAT $19,500

San Francisco, Sept. 7.

Broadway has its 'Rosalinda' as an adaptation from the opera 'Die Fledermaus,' and now San Francisco is putting on the opera as 'The Rose Masque.' In its first week, at the Curran, the revival did an excellent $19,500, estimated.

'Rose Masque' paced the local boxoffices last week, though the town's two other shows did well. 'Doughgirls,' in its seventh week at the Geary, chalked up $16,000, while 'Springtime for Henry,' at the Tivoli, registered a fine $9,000 in its opening stanza.

Boston Plenty Good, With Wynn Vauder 18G, 'Eyes' 10G, 'Father' 16G

Boston, Sept. 7.

Judging by reports on new season's first full week of legit activity here, biz is going to be bigger than hep dopesters figured it, and that was plenty big. List of prospects remains mammoth, all houses booked solid through October, and some of the entries are annoyed they can't have longer runs.

'One Touch of Venus,' Cheryl Crawford show, figured on three weeks at the Shubert, but has to settle for nine days to make way for 'Skin of Our Teeth.' Show not figured suited for Opera House, only open spot. Cambridge strawhat finished season Saturday (4) for want of booking. Outfit had troubles in booking shows all season.

Estimates for Last Week

'Big Time,' Shubert (1,500; $3.30). Vaude revue drew generally poor notices, and the estimated $18,000 (nine performances) is Ed Wynn's personal drawing power. Final week current, and show takes to the road for about six weeks prior to Broadway engagement.

'Dark Eyes,' Plymouth (1,350; $2.20). Good rep and notices took this show to an estimated $10,000 with okay advance. Final week current; 'Kiss and Tell' following Sept. 13.

'Life With Father,' Colonial (1,437; $2.20). Third visit, fabulous at estimated $16,000. Remains through Sept. 18 to clear for 'Othello' on 20th. This is the 28th week the show has had in town, and it's bigger than ever.

'You Can't Take It With You,' Wilbur (1,300; $2.20) (4th week). Moved to Philly Saturday (4) after taking estimated $6,500 final week. 'Naked Genius' company rehearsing here now to open Sept. 13.

Current Road Shows

(Sept. 8-18)

'A New Life' (tryout)—National, Washington (8-11).

'Abie's Irish Rose'—Royal Alexandra, Toronto (8-18).

'All for All' (tryout)—Erlanger, Buffalo (9-11) (premiere); Cass, Detroit (13-18).

'Othello' (tryout)—Shubert, New Haven (16-18) (premiere).

'Son's O' Fun'—Forrest, Philadelphia (8-18).

'Star Dust' (tryout)—Locust, Philadelphia (8-18) (premiere).

'Tomorrow the World' (2d Co.)—Nixon, Pittsburgh (13-18).

'You Can't Take It With You'—Walnut, Philadelphia (8-18).

'Kiss and Tell' (2d Co.)—Harris, Chicago (8-18).

'Kiss and Tell' (3d Co.)—Shubert, New Haven (8-11); Plymouth, Boston (13-18).

'Life With Father' (2d Co.)—Colonial, Boston (8-18).

'Maid in the Ozarks'—Great Northern, Chicago (8-18).

'Naked Genius' (tryout)—Wilbur, Boston (10-18) (premiere).

'One Touch of Venus' (tryout)—Shubert, Boston (16-18).

'Dark Eyes'—Plymouth, Boston (8-11); National, Washington (13-18).

'Doughgirls' (2d Co.)—Selwyn, Chicago (8-18).

'Doughgirls' (3d Co.)—Geary, San Francisco (8-18).

'Good Night Ladies'—Blackstone, Chicago (8-18).

'Ice Follies of 1943'—Winterland, San Francisco (8-18).

'Jane Eyre'—Erlanger, Chicago (8-18).

'Junior Miss'—Ford's, Baltimore (13-18).

'Army Play By Play'—Nixon, Pittsburgh (8-11); Erlanger, Buffalo (13-18).

'Arsenic and Old Lace'—Ford's Baltimore (8-11); Academy of Music, Roanoke (13); Lyric, Richmond (14-16); Playhouse, Wilmington (17-18).

'Big Time' (vaude)—Shubert, Boston (8-11); Metropolitan, Providence (13); Municipal Aud., Worcester (14); Court Sq., Springfield (15); Central High Aud., Bridgeport (16); Bushnell Aud., Hartford (17-18).

'Blackout of 1943' (vaude)—El Capitan, Hollywood (8-18).

'Bright Lights' (tryout)—Cass, Detroit (8-11).

Plays on Broadway

BLOSSOM TIME

(REVIVAL)

Shuberts production of three-act operetta; music from melodies of Franz Shubert and H. Berte, adapted and augmented by Sigmund Romberg; book and lyrics adapted by Dorothy Donnelly from original of A. M. Willner and H. Reichert; features Alexander Gray, Barbara Scully, Roy Cropper, Doug Leavitt and Robert Chisholm. Staged by J. J. Shubert. Settings, Watson Barratt; costumes, Stage Costumes, Inc.; choreography, Carthay; revived at Ambassador theatre, N. Y., Sept. 4, 1943; $3.30 top.

Franz Schubert ..... Alexander Gray
Christian Kranz ..... Doug Leavitt
Baron Schober ..... Roy Cropper
Scharntoff ..... Robert Chisholm
Mitzi ..... Barbara Scully
Fritzi ..... Adelaide Bishop
Kitzi ..... Loraine Manners
Bellabruna ..... Helene Arthur
Flower Girl ..... Helen Thompson
Mrs. Kranz ..... Zella Russell
Maid, Greta ..... Jacqueline Susann
Maid, Rosie ..... Helena LeBerthon
Mrs. Coburg ..... Pamela Dow
Vogel ..... Roy Barnes
Von Schwindt ..... George Mitchell
Kuppelweiser ..... Nord Cornell
Novotny ..... Harry K. Morton
Dorjeser ..... Walter Johnson
Erkman ..... George Beach
Binder ..... John O'Neill
Waitress ..... Alice Drake
Waiter ..... Walter Johnson
Prima Ballerina ..... Monna Montes
Flower Girls and Bridesmaids—Gloria Sterling, Marcella Markham, Edith Vincent, Jay Flower, V. Stowe.
Ballet Girls—Jacqueline Jacoby, Aura Vainio, Virginia Meyer, Mary Grey, Frances Speiz, Greta Borjosen, Lola Baker.

The Shuberts brought back to Broadway Saturday night (4), after a lapse of some years, the tuneful 'Blossom Time,' setting it up at the Ambassador, the same theatre where the operetta was launched on its American career in 1921. In view of the current vogue for operetta revivals, it's likely that 'Blossom Time' will find its boxoffice niche. However, had the Shuberts given it a more spectacular production and keyed it closer to a 1943 tempo, its chances of attaining its earlier popularity might have been enhanced.

Revival of 'Blossom Time' on the heels of a succession of operettas raises the question: What are the attributes that make these stylized,

(Continued on page 46)

BETTY FIELD-'NEW LIFE' NICE $11,200 IN BALTO

Baltimore, Sept. 7.

Season of legit was launched here at the indie-booked Maryland last week with the pre-Broadway trial of The Playwrights' production of Elmer Rice's 'A New Life,' featuring Betty Field. Nicely received by local crix and rated a good chance for success on the main stem after some fixing, comedy drama drew a nicely building gross estimated at $11,200 for the 1,290 seats scaled at $2.77 top.

'Arsenic and Old Lace' is current at the rebuilt Ford's, operated and booked by UBO, with 'Junior Miss' set to follow for two weeks. Guild subscription season covering six productions is being organized and substantial advance is already reported.

Plays Out of Town

BRIGHT LIGHTS

Detroit, Sept. 3.

Alexander H. Cohen (in association with Martin H. Poll) production of musical comedy in two acts, 21 scenes; book by Norman Anthony and Charles Sherman; music, Jerry Livingston and Mack David; staged by Anthony Brown; dances by Truly McGee; settings and costumes, Perry Watkins. Opened at Cass theatre, Detroit, Sept. 3, 1943; $2.75.

The Boy ..... Jere McMahon
The Girl ..... Billie Worth
First Waiter ..... Joe Smith
Second Waiter ..... Chas. Dale
Mr. Levy ..... Solen Burry
Mr. Marquardt ..... Don Roberts
Mr. Farquardt ..... David Leonard
Mr. Potts ..... Russell Morrison
Miss Chambers ..... Elaine Miller
Renee Carroll ..... Mimi Lynne
Buddy Clark ..... Himself
Jayne Manners ..... Herself
James Barton ..... Himself
Frances Williams ..... Herself
John Kirby ..... Himself
The Royal Guards—Thomas Gleason, Arthur Barry, John Hamill, Carlton Male.
The Dancing Girls—Cece Eames, Betty de Elmo, Darlene Francys, Rose-Marie Magrill, Mounai Pins, Janet Joy.
John Kirby's Band—Charles Shavers, Russell Procope, Clyde Hart, William Bailey, William Beason.

Following after 'My Dear Public,' 'Bright Lights' is the second musical to premiere here in three weeks which only has merit when it escapes from what is purported to be the story and turns into sheer revue. In fact, 'Bright Lights' looks like a pair of different shows had been coupled together, the dreary first act having something to do with a show being shaped up at Sardi's and the second half, when it finally wakes up, disowning the first section and turning into meritable vaudeville. There must be a book somewhere, but from the looks of the musicals headed out of here they're all in libraries.

Still as rough as the revolving stage which kept getting stuck throughout the first act, 'Bright Lights' is hampered in the first act by some dialog which explains why vaudeville died, which falls the way of Smith and Dale who seem to be carrying the story as two Sardi

(Continued on page 46)

Detroit Musicians Local Enjoined From Picketing Lafayette, Legiter

Detroit, Sept. 7.

Refusal of the Lafayette here to sign a contract with the Detroit Federation of Musicians brought a one-day shuttering of Constance Bennett's 'Without Love' last week and was followed by a court injunction temporarily restraining the union from further picketing of the house.

The latest trouble is a repetition of a year ago when, following a similar clash over a house orchestra, the theatre management carried the case to the Michigan supreme court and obtained a significant ruling which prevented allied theatre unions from going out in sympathy with a striking local or the coercion of allied unions to obtain a contract.

Last Wednesday's closing of the play came after the theatre refused to reengage six musicians on the expiration of the contract on the grounds that the theatre did not require a house orchestra for non-musical productions. As a result, the Federation established a picket line prior to Wednesday night's opening with the stagehands and other employees affiliated with the IATSE and Moving Picture Operators refusing to enter the theatre. The theatre refunded money to a sellout house.

The following day David I. Hubar, attorney representing the management, obtained a temporary injunction to prevent further picketing of the house.

'The management maintains that music is not essential at the Shubert-Lafayette in view of the fact the theatre does not play musicals,' Hubar argued. 'The contention that the management has been coerced into accepting musicians in the past has been upheld by a ruling of the Michigan supreme court.'

The battle promises to be a strong one since the Lafayette has gone to the front on the fight against house orchestras and its position is bolstered by the supreme court ruling that other unions cannot join with the striking musicians since it amounts to coercion on the theatre and any contract signed may be voided.

Another bolt that the theatre shot was the charge that the musicians' union hired professional pickets and Hubar declared he would go before the War Manpower Commission 'to see why big, strapping men can be engaged as professional pickets and not be employed in essential industries badly needing workers.'

The press here has taken an editorial stand, backing up the theatre, with the Detroit News declaring:

'The case is not one in which a union seeks to spread work among more persons than are needed to handle a necessary job efficiently but of attempting to coerce an employer into carrying on an unnecessary service. The assumption of organized musicians is sometimes based on a system of logic seemingly peculiar to themselves and quite apart from that which commonly governs the relation of organized employees and management. It is so in the present case.

'Why anyone who has no need of music in his enterprise must be obliged to hire musicians or, failing that, be driven out of business, is known only to musicians. Needless to say, the ultimate effect of that stand can hardly be beneficial to themselves. If an employer, having once hired musicians, must continue to hire them in perpetuity, he will be inclined to dispense with their services from the start.'

The ruling of the supreme court, which was returned several months ago, attracted wide attention since under a broad interpretation it ruled out all sympathy strikes and left picket lines only to the affected union.

SWING 'PINAFORE' DUE THIS SEASON

Swing version of 'H.M.S. Pinafore' is tentatively slated for Broadway production this winter by Irving Cooper. Don Walker and Buck Warnick have arranged the Gilbert and Sullivan score and lyrics, and Earle McGill, CBS staff producer-director, is to direct. No one is set for the cast.

Idea is to present the comic operetta as a show within a show, the framework being a summer camp production of G.&S.

Leventhal to Tour 'Counsellor at Law'

Jules J. Leventhal has concluded deal with John Golden for touring rights of 'Counsellor At Law,' which latter revived earlier in season with Paul Muni. Golden would have roadshowed 'Counsellor' on his own if Muni remained as star, but latter had to bow out for tour because of motion picture commitments.

Leventhal is angling with Otto Kruger to star in the road revival. Kruger substituted for Muni in the original production years ago when latter had to step out because of previous commitments.

No dates lined up yet.

Lee Shubert Ordered To Pay Milt Gropper $944 Royalty Award

Lee Shubert must pay $944 additional advance royalty to playwright Milton Gropper under an award issued last week by the American Arbitration Assn. The money is for Gropper's services in making a modernization, according to the producer's instructions, of 'The Street Singer,' originally produced in 1929. The dispute was over an interpretation of Shubert's contract with Gropper.

Specifically, the case hinged on whether Shubert had fulfilled the requirements of the Dramatist Guild's minimum basic agreement with the League of N. Y. Theatres in dropping his option on the Gropper script. Gropper contended he had never been notified of the producer's decision to drop it, while Shubert claimed that failure to make the scheduled advance royalty payment was adequate notice of the lapse of option.

In his argument before the AAA panel, Shubert not only denied owing Gropper any additional royalties, but sought return of the original $500 advance, on the plea that Gropper's adaptation had been unsatisfactory. The two-to-one decision of the arbitrators ordered the payment of Gropper's full claim of $944, gave ownership of the original script to Shubert and returned to Gropper the rights to his adaptation. Although the minimum basic agreement doesn't specifically cover the point, the panel's ruling was that custom in the theatrical trade is that in dropping his option on a script a producer may not only neglect to make a scheduled royalty payment, but must take some affirmative action of notification.

'DOUGHGIRLS' $214,563 TOPS SUMMER LIST

Total gross for 'The Doughgirls,' at the Lyceum, N. Y., over the 13-week summer span, was $214,563, the highest of any straight show on Broadway during that period. Takings for the Joseph Field comedy remained almost constantly near capacity.

Lowest week's takings during the three-month interval was $16,164 and the highest was $16,873.

'Tomorrow the World' Chi Co. Tees Off in Pitt 13th

Chicago company of 'Tomorrow the World,' headed by Elissa Landi and Paul McGrath, has an invitation dress rehearsal Friday (10) at the Barrymore, N. Y., before opening Monday (13) in Pittsburgh, thence to Detroit for two weeks from Sept. 19, followed by Cleveland, Cincinnati, Columbus and Indianapolis (split week), St. Louis and Milwaukee before going into the Selwyn, Chicago, Nov. 7.

Theron Bamberger (Lester Mayer) plans a third company 'if we can properly cast it.'

New Omaha Director

Omaha, Sept. 7.

Kenneth Turner has become new director of Omaha Community Playhouse, which opens its 19th season Oct. 12 with Alec Coppel's mystery, 'I Killed the Count.'

Ober, Penman Dissatisfied With 'Genius' Parts, Quit

Recent withdrawal of Philip Ober and Lea Penman from the cast of 'The Naked Genius,' now in rehearsal, was due to their belief that they were not suitable for the parts in which they had been cast. It was previously reported that they had been motivated by dissatisfaction over billing.

Both actors have since been replaced by producer Michael Todd and director George S. Kaufman. Bertha Belmore, who scored in 'By Jupiter,' and Millard Mitchell are the replacements.

Lee Shubert To Do Mex Musical

Mexico City, Sept. 1.

Plans are going ahead for Lee Shubert to produce a musical at the Iris theatre here this winter. The musical, probably a Victor Herbert, will feature Mexicans and will be skedded for a long stay.

Charles K. Gordon, representing Shubert here, has flown to New York, where final details will be worked out.

The Iris has housed many of Mexico's stage attractions, and at present is being used for pictures.

UNKNOWN SET BY ROSE AS LEAD IN 'CARMEN'

After a search for a colored Carmen which began last February, Billy Rose last week pacted a femme lead, Muriel Smith, for his forthcoming all-colored 'Carmen Jones' production to a run-of-the-play contract. The Negro singer, one of hundreds auditioned for the title role, was 'discovered' in Philadelphia at the Curtis Institute of Music. It'll be her initial stage show.

Entire cast will be comprised of unknowns or practically unknown singers and actors, recruited from all parts of the country by John Hammond, who scouted the talent for Rose. Musical goes into rehearsal next Monday (13), with an out-of-town tryout skedded for mid-October. Rose originally had planned to open 'Jones' cold in New York, but thus far he's been unable to secure a house for the show.

Hassart Short is staging 'Jones,' for which Oscar Hammerstein 2d did a modernized version of the Bizet score, with Russell Bennett orchestrating. Howard Bay is doing the settings.

Chorus $10 Raise Demand, Threat To Quit 'Stars on Ice,' Brings Wirtz East

Arthur Wirtz, co-producer with Sonja Henie of 'Stars On Ice,' at the Center theatre, N. Y., is due to arrive in New York from the Coast either today (Wednesday) or tomorrow in an effort to straighten out the chorus pay increase dispute which has resulted in notices going up that 'Stars' will close on Saturday (11). Skaters, who are demanding a $10 raise, gave their two-week notices last week, although at the time the management denied the reports. It was confirmed on Monday (6), however, when the notice was posted backstage at the Center.

Chorus, in a wire to Wirtz late Monday, which resulted in the latter's decision to come east in an effort to straighten out the dispute, agreed to rescind its blanket resignation and asked for a deferment until Sept. 20. Meanwhile, the Associated Actors and Artists of America, at the request of the American Guild of Variety Artists, may step into the breach in an effort to line up the show on behalf of the vaude union. 'Stars' has been on the AGVA unfair list for more than a year as a result of the refusal of Wirtz to negotiate a contract. Latter feels the chorus should be under Equity jurisdiction, with the result that the performers have no union representation.

Chorus of 50—30 girls and 20 boys—are making $50 a week. When they presented demands for a $10 weekly tilt in pay last week, they threatened to leave the show next Tuesday (14) if the terms weren't met. Wirtz wired William H. Burke, his representative in N. Y., instructions to close this Saturday. When it was learned Wirtz was heading east, the chorus then asked for the Sept. 20 deadline.

'Stars' continues to be one of the smash attractions in town, taking in an estimated $39,360 last week, and playing to 71 standees Labor Day matinee.

Chinese-Language Theatre for N. Y.

A Chinese-language theatre, angeled by Mrs. Florence Pike, co-owner of Ruby Foo's, N. Y. chow-meinery, is slated for New York this season. Idea is to try and bring to the American public dramas whose simplicity will make them easily understood.

No definite plans for production or a theatre have been set.

Films' Type of Ballyhoo For Legit Brings Boston Partying Complications

Boston, Sept. 7.

Advance men for touring legits are now using film exploitation methods to plug their shows in Boston. It's a new wrinkle and is already causing complications.

Heretofore, legit agents have merely made the rounds of the local drama editors the week before (occasionally two weeks before) their shows arrive. In addition, they usually contrive to have dinner with several of the editors and critics. But, obviously swayed by the picture ballyhooers, they've now taken to heaving cocktail parties for the reviewers and scribes to meet the cast, producers, authors, etc., of their shows on the eve of the local openings.

Last week offered an example of how the practice may lead to complications. Three shows were due to premiere locally Monday night (30). So there was a cocktail party Sunday afternoon (29) for Ed Wynn and the 'Big Time' troupe, a dinner that night for Jed Harris and the cast of 'Dark Eyes' and a cocktail party Monday afternoon (31) for Oscar Serlin and Lindsay and Crouse and the cast of the 'Life With Father' road company. The cocktail party just before the Sunday dinner proved to be a tax on some of the boys, while the elbow-bending prior to the Monday opening was also tough on the lads who had to write reviews latter that evening.

Only two local critics were notable absentees from all the shindigs. Elliot Norton, of the Post, and Leslie Sloper, of the Christian Science Monitor, maintain a rule against attending such parties.

STOLZ MAY REVIVE HIS 'TWO HEARTS' ON B'WAY

Robert Stolz, the Viennese conductor and composer, currently in the pit at the Majestic theatre, N. Y., where he conducts the Franz Lehar score in the New Opera Co.'s revival of 'The Merry Widow,' is mulling a revival of his own 'Two Hearts in Three-Quarter Time' operetta for Broadway production in the spring.

Revival of the operetta may wait until Stolz returns from his tour with the leading symphony orchestras in the country, in which he'll do a series of Viennese concerts featuring his compositions. He leaves 'Widow' in three weeks.

Stolz will probably be associated in the revival with Eric Wolfgang Korngold, with whom he'll confer when the Warner Bros. composer arrives east to start work on the Max Reinhardt production of 'La Belle Helene.'

It'll be the first time N. Y. will see 'Two Hearts,' although the German film of a decade ago was popular in America. Stage version was presented by the St. Louis Municipal Opera Co. in 1938.

While east Korngold may also arrange for a Broadway presentation of his 'Kathrin'' opera, which had its world premiere in Sweden in 1938.

Hatchecker Has Odd Show Contract—Like an Actress

Renee Carroll, Sardi's, N. Y., restaurant hatcheck girl who plays herself in the 'Bright Lights' musical, has a contract calling for the use of an understudy for the out-of-town tryout and for all matinees. Thus, when the show arrives Tuesday night (14) at the Forrest, N. Y., Miss Carroll will play only six performances a week. In order to get to the theatre in time for her 9 p.m. entrance, she'll have to rush from the restaurant to the theatre by cab and do a quick makeup job in her dressing room.

Alexander H. Cohen and Martin H. Poll, producers of 'Bright Lights,' asked Vincent Sardi, proprietor of the restaurant, to play himself in the show opening night, but he refused. The scene in which he would have appeared and in which Miss Carroll participates, is localed in Sardi's, with Joe Smith and Charles Dale playing comedy waiters.

Legit Follow-Up

'THE SKIN OF OUR TEETH' (Plymouth, N. Y.)

With Gladys George now starred in the leading part of Sabina, 'The Skin of Our Teeth' is in its final three weeks at the Plymouth, N. Y., before going on the road. During Conrad Nagel's absence last week, Leo Chalzel played Mr. Antrobus, while Florence Reed and Viola Frayne continued in the featured roles of the Fortune Teller and Mrs. Antrobus.

Miss George is a disappointment as Sabina. Her playing has vigor and she is a striking personality on the stage, but her performance lacks variety, scope and penetration. As Tallulah Bankhead and Miriam Hopkins showed, the Sabina role offers extraordinary range. But Miss George plays it on a single, monotonous key. What's more, even though she has had the part several weeks, she's still not line-perfect in it.

As caught last week, Chalzel was an ineffective substitute for Nagel and Miss Frayne's playing has grown broader than when seen last. Miss Reed still contributes a sock character bit to the second act, while Frances Heflin (who isn't going on the road with the show) has corrected the vocal defect that was the only serious flaw in her performance. In general, 'The Skin of Our Teeth' seems to need rehearsal and direction. It's now by no means the show that stirred the critics and won the Pulitzer Prize. *Hobe.*

'TOBACCO ROAD' (Ritz, N. Y)

After more than a year's absence, Jack Kirkland has brought his 'Tobacco Road' adaptation of the Erskine Caldwell novel back to Broadway, ostensibly for a brief engagement before sending it on the road again. Despite extremely broad playing (though in the case of John Barton as Jeeter Lester the hokum is undeniably effective) and a ramshackle physical production, the drab tenant-farmer yarn is still a good show. The present overplaying probably appeals to the populous peanut-munching trade.

'Tobacco Road' premiered Dec. 4, 1933, at the Golden theatre (then called the Masque), N. Y., with Henry Hull as the rascally Jeeter. With various others, including James Barton, James Bell, Eddie Garr, Will Geer and Taylor Holmes, in the part the play ran in New York until 1941, and continued on the road until last spring.

It probably indicates something or other that the management is now selling 'souvenir booklets' on the show in the lobby during intermissions. *Hobe.*

'KISS AND TELL' (Shubert, New Haven)

New Haven, Sept. 6.

Boston company of this laughfest, featuring Violet Heming, Walter Gilbert, and Betty Anne Nyman, got off to a whirlwind start at its break-in here tonight (6) and sent out a substantial house holding its sides.

Troupe as a whole came through with an exceptionally fast opening performance, with good jobs turned in by both vets and newcomers. Miss Heming carries well the mother role and Gilbert registers as the apoplectic father. Miss Nyman makes an attractive little bundle of adolescence and she steps from her former field of dancing into this straight comedy part with an assurance that sets her solidly in the new medium.

Balance of cast is Albert Vees, Kittie Cosgriff, Billy Nyman, Gloria Stroock, Gene Fuller, John Everett, Gaylord Mason, Ellen Hall, William David, Vera Tatum, Irving Mitchell and Ernest Woodward.

George Abbott has given this F. Hugh Herbert comedy sage staging and succeeds in punching out every possible laugh. John Root has added an attractive setting. *Bone.*

Literati

Salutes ANA on Bonds

Part played by advertisers in promoting the war effort gets a special plug this week by the Dept. of Commerce.

'According to recent efforts by the Association of National Advertisers,' reports Commerce, '1,250 national advertisers have already devoted $200,000,000 in space and time to furthering the war effort. And this total has been increased in no small measure by the contributions of thousands of local and regional advertisers.

'A special case in point is that of three national advertisers who alone have initiated special projects that have resulted in the sale of more than $500,000 worth of war bonds.'

'Pvt. Yardbird's' Syndicate

Broadway and Hollywod columnist now claiming largest circulation of any U. S. writer is 'Private Yardbird,' who turns in a weekly letter for the Army News Service which in turn sends it out to all Army, Navy, Marine corps camps and bases at home and abroad. Pvt. Yardbird estimates that, including magazines, mimeo sheets on ships, printed circulars, teletype material and bulletins his material goes to some 3,000 publications reaching the armed forces. 'Yardbird' frankly admits that he purloins 99.4% of his material from 'Variety.'

In private life Private Yardbird is Ben Serkowich, publicist for the Capitol theatre, New York.

More Show Biz Themes

Wolfe Kaufman, now p.a. for Mike Todd, has done a fiction piece on Hollywood for Collier's; Dorothy Kilgallen has 'profiled' Xavier Cugat for the same weekly, oth due at some future date. Another show biz subject is George Frazier's piece for Life in a couple of months on Hildegarde and her manager, Anna Sosenko.

Bennett Cerf's (Random House prexy) piece on George Gershwin in Saturday Review of Literature is due for Reader's Digest reprint which, incidentally, will do a regular 'Down Where the Trade Winds Blow' reprint of Cerf's SRL 'Trade Winds' col.

An Eye to Post-war Memoirs

Like Hollywood, which has future plans for filmizations of contemporaneous personalities like Churchill, Mountbatten, MacArthur, et al., the book publishers and literary agents have an eye to the future for the memoirs of the sundry United Nations statesmen and diplomats.

Feelers and advance royalty offers have gone out to a number of them, but little interest has been manifest by any to even think of writing a book until the main war job is successfully consummated.

Additional Newsprint Cut Likely

Unless some new action can be worked out as the result of the Congressional survey of the newsprint situation this summer, newspapers will shrink still further during the last three months of the year. A further 5% reduction in newsprint usage during Oct., Nov. and Dec. has been recommended by WPB. This would bring overall cuts to 15% for the year.

Congress has brought heavy pressure on WPB to give dailies plenty of paper, but the bottleneck lies in Canada, where there is a shortage of manpower in the lumbering industry.

Police Gazette Wins Postal OK

Postmaster General Frank C. Walker on Monday (6) restored full mailing privileges to the 93-year-old Police Gazette.

Weekly paper was barred from the mails about a year ago on charges of obscenity, but publishers made an issue of the ban, which resulted in the issuance of a temporary mailing privilege until Monday's restoration order.

N. Y. News Again Slaps F.D.R.

N. Y. Daily News last Thursday (2) trained its editorial guns on President Roosevelt in a vitriolic blast in which the daily tab, long-time Administration foe, accused the President of trying to bring the nation's newspaper press under his control. Capt. J. M. Patterson's sheet let out all the stops, linking Roosevelt's recent condemnation of Drew Pearson as a 'chronic liar' to sundry other incidents in the past, including the awarding of the German Iron Cross to the News' Washington office head, John J. O'Donnell, in its contention that the chief executive is trying desperately to swing the press into his power.

By a circuitous route, the News in the same breath dished out another belt at Soviet Russia, maintaining that 'Russia is helping its alleged Allies as little as it can.' It held

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Plays on B'way

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BLOSSOM TIME

stilted period pieces of another generation fit into the Broadway pattern of today? The answer, as witness the New Opera Co.'s smash revival of 'The Merry Widow' and 'Rosalinda,' lies in the lavishness and color that are prime requisites in overcoming the deficiencies of a dated book.

Unfortunately, as mounted by the Shuberts, the current 'Blossom Time' revival is on the skimpy side, with the three sets serving for background purposes but failing to add any color or atmosphere. Little more can be said for the costuming which, though representing an era of satin and lace, is als oon the dull side. As revived, its stands chiefly on its music and voices, with Sigmund Romberg's original compositions and adaptation of Franz Schubert's score still very listenable.

Credit the Shuberts with good lead selections. Alexander Gray, as the impoverished composer; Barbara Scully (switched over from the Shuberts' 'Student Prince' production) as the charming Mitzi, and Roy Cropper, of the original 1921 production, as the philandering Baron Schober, invest their ably sung roles with believable characterizations. The 'Song of Love,' 'Serenade,' etc., still retain their nostalgic sweetness and, as sung by the cast of principals, won a deserved number of encores

Carthay is credited with doing the choreography for the ballet; the two brief dance numbers were poorly executed and singularly lacking in originality at the opening, a factor emphasized at a time when ballet is playing an increasingly important role in musical productions, particularly operettas.

Doug Leavitt tries nobly as the blustering, wine-imbibing papa, handling the pretty hard-to-take comedy lines with ease and giving the Dorothy Donnelly book its few topical switches. Robert Chisholm is excellent in the straight dramatic part of the suspicious and revengeful Scharntoff. *Rose.*

The Snark Was a Boojum

Alex Yokel (in association with Jay Faggen) production of comedy by Owen Davis, adapted from Richard Shattuck's novel of same name. Staged by Alexander Kirkland; setting, Frederick Fox. At 48th Street theatre, N. Y., Sept. 1, 1943; $3.30 top.

Rodney Shilly ..... Frank Lovejoy
Mrs. Wilson Wilson ..... Catherine Willard
Elwood ..... Dickie Van Patten
Millie Smith ..... Joan Banks
Sidney ..... Ben Lackland
Sandy Gale ..... Jane Huszagh
Martin ..... Mervyn Nelson
Maybelle ..... Florence MacMichael
Henry ..... Fleming Ward
Vivian ..... Phyllis Adams
Ward McKay ..... Francis Compton
Aunt Adeline ..... Ann Dere
Daybreak ..... Harold Waldrige
Dr. Mortice ..... Frank Wilcox
Rosie ..... Grania O'Malley

'The Snark Was a Boojum' is pitifully unfunny. Alex Yokel, in association with Jay Faggen, brought this alleged comedy to the 48th Street theatre last week after an out-of-town tryout. An adaptation by Owen Davis from Richard Shattuck's novel of the same name, it attempts to combine farce with whodunit melodrama, with a touch of romantic whimsy.

To be effective, farce should establish the creditibility of its premise in the first few minutes. Unless the audience believes the basic situation the subsequent farcical incongruities will not seem funny, but merely preposterous. That is what occurs in 'The Snark was a Boojum.'

When the three visibly pregnant women are presented as maternity sweepstakes entrants trying to inherit a fortune under the terms of a strange will, the spectator mentally refuses to accept it. So all the frantically far-fetched concoction thereafter simply becomes increasingly ridiculous.

That the staging is inept and the playing generally incompetent is comparatively unimportant. The vital factor is the script itself, which is impossible. Not only is it unbelievable, but numerous of its passages are uncomfortable to witness. Under the circumstances, certain of the actors deserve special credit for rising above their material. Frank Lovejoy manages to be likable in one of those brutal parts that supply a play's drive. Catherine Willard (Mrs. Ralph Bellamy) has poise and authority, in a silly character lead. Jane Huszagh has a pert, expressive face and an appealing lack of artificiality as the somewhat fay love interest. Franklin Fox also rates a nod for his handsome, atmospheric and practical New England interior setting.

Jay Faggen, billed as associate producer, represents an investment group calling itself Angels, Inc. The original 'Snark Was a Boojum' novel was actually authored by Dora Shattuck, a schoolteacher, under her husband's name. *Hobe.*

Plays Out of Town

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BRIGHT LIGHTS

waiters who angel a show after a moneybags runs out. From there on its catch-as-catch-can, with the idea falling out completely for the second stanza, and such reliable performers as James Barton, Frances Williams, Jayne Manners, John Kirby's bouncing sextet and, particularly, the young team of McMahon and Worth shining through unhampered by the abandoned plot.

The merit of its people and music are the biggest assets of 'Bright Lights.' Barton, who stars, gets a heavy workout with everything from his old vaudeville turn, in which he maintains his reputation as the theatre's funniest drunk, to the finale number in which just about everybody in the show are used on 'Frankie and Johnnie.' Overly long but highly entertaining, the latter number has Miss Williams warbling the tune to Kirby's scorching music, with Miss Manners and Barton pantomimicing the tale and Miss Lynne, as Nellie Bly, tossing off the limit in stripteases.

Among the catchy tunes are 'Don't Forget the Girl from Puxatawney,' given plenty of verve by Miss Manners; 'A Lick, a Riff and a Slow Bounce,' which is of Broadway class in the deft teaming of Misses Williams, Manners and Billie Worth; 'Haven't We Met Before' and 'Your Face Is Your Fortune,' both of which fall the way of the team of McMahon and Worth, who register throughout the show with delightful hoofing and their fresh quality and spirit. Show also hits a new low in numbers with a streetwalker bit called 'Susie Wasn't Choosey.' Miss Williams isn't too fortunate in the numbers which fall her way but peps things with what she has, including another fair tune, 'Back Bay Beat.' Buddy Clark is at his best when he teams with Miss Williams to burlesque 'Your Face Is Your Fortune.'

Smith and Dale finally escape from the dialog of the show, which sounds like pointless ad-libbing, to come through with their old turn of 'Dr. Kronkhite.' The entire show lacks pace until it comes alive well along in the second section. The costumes and sets are on the simple side but effective enough. *Pool.*

THAT OLD DEVIL

Los Angeles, Sept. 5.

Chelle Janis-J. C. Nugent production of comedy by Nugent in three acts; stars Nugent, Sally O'Neil, with Lou (Mrs. William Anthony) McGuire, Marjorie Wood, Douglas Wood, Katherine Grey, Gay Parkes, Wayne Douglass, Fred Howard, Richard French, Elaine Lockridge; opened at Left Bank, Los Angeles, Sept. 3, 1943; opening $5.50, thereafter $1.65.

Veteran playwright-actor J. C. Nugent returns to the theatre with a spicy play to unveil Chelle Janis' new Left Bank theatre, intimate 100-seat house on the county strip. Piece also marks comeback of Sally O'Neil, star of silent pictures. Both contribute good performances to give farce chance for standard production and nod from cinema.

Comedies being in brisk demand by sprocket bosses, Nugent's 'Old Devil', by dint of workmanlike going-over, could get over hurdles. Speedier pickup in first act and tightening of third will enhance its saleability.

Nugent has given play witty dialog, hilarious situations and even spread of laughs. Fine hand of son Elliott, now film director, is seen in direction. Title role, naturally played by oldster Nugent, casts him as accused father of refugee girl's impending offspring. Puffed with pride and carrying on deception, he becomes envy of buddies in small town who give him that 'who'd-a thought it' look. Whispering campaign finally drives his frau from home and he glories in showered affections of neighboring women who spark life in the old boy. In third act unravelling develops that Irish gal emigre, befriended by Nugent and his wife, had secretly married town's ne'er-do-well and that motherhood is justified.

Part is natural for Nugent, who plays it to hilt. Miss O'Neil, as starry-eyed Irish refugee, gives role nice shading and avoids overplaying and mugging so common to former stars hitting comeback trail. This performance should win her another try in cinema. Stars get good support from cast, which includes widow of William Anthony McGuire.

Left Bank enterprise of Miss Janis, one-time New York theatre manager, being devoted to new plays and showcasing of talent for films, stage and radio. Nugent's 'Devil' gives it an auspicious sendoff. Patsy Ruth Miller's 'Windy Hill' is next attraction.

OBITUARIES

FRANK CRUMIT

Frank Crumit, 54, whose course in show business included phonograph records, musical comedy and radio, died Sept. 7 in New York, following a heart attack. Crumit also wrote many published songs. His death splits a professional as well as marital partnership of 16 years with Julia Sanderson.

Crumit and his wife had devoted themselves exclusively to radio since 1928. Their first network starrer was the whilom Blackstone cigar show. When radio adopted the quiz form of entertainment, the team was among the first established names to m.c. such a program under sponsorship. At his death Crumit and his wife had two commercials on CBS, one a daily daytimer (Southern Cotton Oil Co.) and the other a weekly nighttime quiz for the Lewis Howe Co.

Shortly after his graduation from the University of Ohio Crumit entered vaudeville, doing a singing act to the accompaniment of his ukulele. He broke into musical comedy in 1918 through 'Betty Be Good' and two years later joined the cast of 'Greenwich Village Follies.' He and Miss Sanderson first teamed up in 1922, while she was starring in 'Tangerine,' and they got married while playing in 'Tangerine' five years later.

Among the songs he wrote are 'A Gay Cabellero,' 'Get Away, Old Man, Get Away,' 'Sweet Lady' and 'Song of the Prune.'

Funeral services will be held in Springfield, Mass., tomorrow (Thursday), where he and his wife had their permanent home.

PROF. LELIO M. MOLINO

Prof. Lelio M. Molino, 61, St. Louis opera director and music teacher, died in St. Louis last week. Prof. Molino traveled with opera companies and at one time was assistant director of the New York Metropolitan Company. He was called to St. Louis as director of the early Municipal Opera Company, and later became affiliated with the St. Louis Italian Grand Opera Company. He later organized the St. Louis Grand Opera School.

FRED K. HUFFER

Fred K. Huffer, 64, composer and arranger, died in Chicago Aug. 28 of heart failure.

Huffer was a band arranger and composer of 30 marches, most famous of which was his 'Black Jack' of the last World War, and his latest, 'Gen. Douglas MacArther March.' He was on the staff of the Will Rossiter, Chicago, at time of death.

JOE DIAMOND

Joe Diamond, 51, former minstrel and vaude performer, died Sept. 2 in Rochester, N. Y. He became a singer in vaudeville at 18 and then toured with the Six Dixie Minstrels on the Keith circuit. He quit show business 20 years ago to enter clothing business in Rochester.

BLANCHE JOHNSON

Blanche Johnson, 53, composer and music publisher, died at her ranch at Scotland, S. D., Sept. 1. She operated as publisher in Chicago and Denver and published 82 of her own compositions, the best known being 'While the World Sleeps On.'

ALOISE D. REITHE

Aloise D. Reithe, 53, pioneer motion picture actor and director, died in Los Angeles, Sept. 5. Born in Los Angeles he had appeared in and directed silent films. He had been working as location manager at time of death.

CARL J. WALKER

Carl J. Walker, 55, northwest district manager for Warners theatres, died Sept. 6, in Beverly Hills. He started with Alexander Pantages and became his right-hand man during 25 years' association.

GAYLORD LLOYD

Gaylord F. Lloyd, 55, brother of Harold Lloyd, died Sept. 1 at his home in Beverly Hills, following a heart attack. He was associate producer of Lloyd Productions in the days of silent pictures.

JACK ALTREE

Jack Altree, 48, died at Saranac, N. Y., Sept. 3. He came from Australia and had managed theatres in Brockton, Mass

John McCraken, 85, dance hall operator, died Sept. 1 in South Haven, Mich. He was operator for more than 35 years of the North Shore Pavilion in South Haven as well as other Michigan resort spots. He also was the operator of the Arcadia ballroom on Chicago's North Side.

Mother of Ben Bodec, radio editor of 'Variety,' died in New Haven Sept. 4 after a long illness. She was 72. Husband, two daughters and another son survive.

Mother, 70, of Jack Goldstein, 20th Century-Fox film publicity chief in N. Y., died in Boston Sept. 2.

Loy F. Thompson, 40, owner of theatres at New Bern and Mooresville, N. C., died Sept. 1 at Morganton, N. C.

Mother, 68, of Virginia Smith, legit actress, died Sept. 6 in N. Y. following a heart attack.

MARRIAGES

Barbara Langhart to Pfc. Reggie Rose, in N. Y., Sept. 5. Groom was formerly with the ad-publicity department of Warner Bros.

Peggy Van Vleet to Richard McCracken, in Chicago, Sept. 2. Both are members of the 'Kiss and Tell' cast at the Harris, Chicago.

Jean Rogers to Danny Winkler in Ventura, Cal., July 3, for the second time. Screen actress and agent were divorced June 3, 1941.

Lois Gibson to Lou Asher in Las Vegas, Nev., Sept. 5. Bride is Hoot Gibson's daughter, groom a screen player.

Constance Murray McCormick, sculptress, to Michael Raffetto, radio actor, Sept. 3 in Redlands, Calif.

Estelle Randolph to Jack Roper, in Yuma, Ariz., Sept. 4. Bride is an assistant casting director; groom former heavyweight boxer, now film actor.

Mrs. Birdie Goodman to Aaron Kahn in Dallas Sept. 5. Groom is manager of the Chalk Hill Drive In theatre there.

Reba Krenik to Leo Lichtenberg, Sept. 5, in New York. Groom is a radio writer.

Dorothy Hauselman to Charles Day, in Cleveland, August 22. Groom is announcer on WGAR.

BIRTHS

Mr. and Mrs. Bert Lahr, daughter, in Santa Monica, Sept. 1. Father is the comedian.

Mr. and Mrs. Sam Koerner, daughter, in Hollywood, Sept. 2. Father is with the Lou Irwin agency.

Mr. and Mrs. Perry Botkin, daughter, Aug. 26 in Hollywood. Father is Bing Crosby's guitarist.

Mr. and Mrs. Clarence Stroud, son, Sept. 1 in Los Angeles. Father is stage and nitery comic.

Mr. and Mrs. Lou Bring, son, Aug. 31 in Los Angeles. Father is Coast music director for RCA-Victor; mother is the former Frances Hunt, one-time singer with Benny Goodman's orchestra.

Mr. and Mrs. Robert M. Guilbert, son, Aug. 26, in Chicago. Father is continuity acceptance editor of NBC, Chicago.

Mr. and Mrs. Pat McGee, daughter, in Denver last week. Father is district manager for J. H. Cooper theatres.

Mr. and Mrs. C. Taylor, son, in Cleveland, Aug. 22. Father is engineer with WGAR.

Mr. and Mrs. Jimmy Martin, son, in Cleveland, Aug. 24. Father is WGAR announcer.

Mr. and Mrs. Bart Lytton, daughter, in Hollywood, Sept. 3. Father is a screen writer at Universal.

Mr. and Mrs. Ben Lerner, daughter, Sept. 2 in Brooklyn, N. Y. Father is assistant to Lou Walters, at the Latin Quarter, N. Y.

Mr. and Mrs. Irving Taylor, son, Aug. 17 in New York. Father is a songwriter.

Capt. and Mrs. Winfield Stumpf, son, Aug. 4, in Brooklyn, N. Y. Mother is continuity writer of 'Great Moments in Music' program.

Mr. and Mrs. Carlton Pearl, son, Sept. 5, in N. Y. Father is member of the Columbia Broadcasting publicity department

Oscar Wilde's costume comedy, 'The Importance of Being Earnest,' being readied for revival by Vanguard Players at either Provincetown Playhouse or Cherry Lane theatre, both in Greenwich Village, N. Y.

Broadway

Mike Todd back from a quickie to the Coast.

Columbia Pix talking contract to Billie Holliday, blues singer.

Helen Strauss, Paramount eastern story department, vacationing in Atlantic City.

Bill Gerard, formerly an assistant manager at the Rialto, now stationed at Camp Toccoa, Ga.

Virginia Peine (Mrs. Quentin Reynolds) out of the 5th Ave. hospital following a minor op.

Harry Michalson, RKO shorts sales chief, in Toronto and Montreal last week on new season deals.

Carol King, signed for 'Artists & Models,' sings with Henri Noel's band at the Latin Quarter.

George Jessel's mother, who lives at the Bretton Hall hotel, fell on the street and broke her leg.

Don Ross, Jane Froman's husband, gets co-producer billing with Lou Walters on 'Artists and Models.'

Jose Curbelo, Latin maestro at La Conga, owns the Estrando Co., which controls two big jute plantations in Havana.

Richard Berger, producer-director of the St. Louis Opera Co., left last week for Hollywood to join Metro producer staff Oct. 1.

Al Woods' newest venture may be a comedy-drama called 'It Happened in Argentine,' by Hilda Debroland. It's not a political play.

Ann Cornell, colored singer at Cafe Society Downtown, struck by hit-and-run driver last week. Treated at St. Vincent's hospital.

Margaret Hartigan now with the Jean Dalrymple publicity office; formerly N. Y. and national press relations head for RCA Victor.

William J. Kupper, 20th-Fox general sales manager, back in N. Y. after visiting western exchanges following completion of L. A. sales meet.

Ben Kalmenson would have been on the wrecked Twentieth Century Limited yesterday morning (Tuesday) had he not been detained in Chicago.

AP writer on Latin affairs, Alvaro Perez, is penning a 2-page spread on Chucho Martinez, the Latin version of Sinatra-Como-Haymes, for AP's Latin subscribers.

Martin Gang, Hollywood attorney, back to Hollywood this week after multi-biz chores on behalf of F. Hugh Herbert on 'Kiss and Tell,' the Gus Kahn estate, etc.

Phyllis Perlman, George Abbott's publicity rep, to vacation in California with Theron Bamberger, her husband. Marion Byram will take over while she's gone.

Jane Hunter, former Hotel St. Regis p.a., now a WAVE, is now attached to the Admiral's office in San Francisco heading publicity on the recruiting of WAVES in that district.

Martin Smith, president of Independent Theatre Owners of Ohio and an Allied States director, has returned to Cleveland where he operates theatres in association with Bill Skirball.

Robert Booker Hunt, former WB and U writer, now a feature writer with OWI News Bureau in D. C., has a comedy on bureaucrats which is being eyed for B'way; title, 'Nose Above Water.'

Barney Hutchinson, for many years in publicity work in Hollywood and N. Y., now with the War Dept. at Redstone Arsenal, Huntsville, Ala., itching to get back in the picture biz.

Helen Brooks injured a ligament in her foot while playing croquet in the country over the weekend and is temporarily out of 'Arsenic and Old Lace,' at the Fulton. Jean Sincere, understudy, subbing.

Shirley Booth, femme lead of 'Tomorrow the World,' due to be married Sept. 24 to Corp. William H. Baker, Jr., provided his four-day leave from Ft. Jackson, S. C., isn't cancelled before then. She was divorced last year from Ed Gardner, comic lead of the 'Duffy's' radio program.

Pittsburgh

By Hal Cohen

Bob Gill has set October 12 for opening of Playhouse's 1943-44 season.

Sgt. Fred Kelly and Pvt. Bill Pillich, both of 'This Is the Army,' home on furloughs.

Parents of Charlie Kosco, 20th-Fox salesman, celebrated golden wedding anniversary.

Ralph Cinque back on the job as greeter with reopening of William Penn's Terrace Room.

Recent Kennel Club show at Gardens netted nearly $1,000 for USO-Variety Club Canteen.

Blanche Yurka flew in from Coast to narrate annual Labor Day pageant at Weirton, W. Va.

Mrs. Karl Krug, wife of critic, to MIT for son Freddy Krug's commissioning in Air Force.

Ladies Theatrical Club sponsoring Camp Shenango all-soldier show at Nixon on Sunday, Sept. 19.

Johnny Perkins, ex-vaudevillian, accompanied his favorite baseball team, the Cardinals, to town.

Sam Stratton in ahead of 'Tomorrow the World' and Howard Herrick here drum-beating 'Dark Eyes.'

Lt. Bill Zeiler, former Harris manager, in town on way from Fort Sill, Okla., to new post at Fort Bragg.

Hollywood Cavalcade will bring Dick Powell back to town where he got his start for first time in eight years.

Dave Tyson, chief announcer at WWSW, back from a vacation in Atlantic City and a week's spot at Steel Pier.

Sgt. Alex Kahn, Pittsburgh boy, here with 'Army, Play By Play. He's coordinator of project for Producer John Golden.

Coast Guardsman Victor Mature in town today (8) for opening of Four Freedoms-Third War Loan show at Kaufmann's.

Sid Marke, the agent and uncle of S. Sylvan Simon, M-G director, now personal manager for George Baily, of photographic mind.

Mike Rosenker, Pittsburgh Symphony's concertmaster, has signed with New York Philharmonic as asst. concertmaster this season.

No B. O. Letdown

Continued from page 1

there is no reason why all this shouldn't continue for many years after the war.

'Here's the way I reason it: For one thing, comes peace tomorrow—and we all hope it comes even sooner than that—you don't for a moment think everything will shut down. Employment will continue to boom for a number of reasons, as I view it. Firstly, I'm afraid we've all learned an obvious lesson that a good strong policeman is the best way to curb crime in anybody's neighborhood, and it looks like we'll have to forget about musical comedy armies henceforth for the big Allied powers if we are to scare any upstarts like Adolf and Musso and Hirohito into remaining on their chastened behaviorism.

'But forgetting the continued war production, the changeover from war work back into automobiles, frigidaires and other normal peacetime industries alone will take care of the homecoming soldiers; the mamas and daughters will return to washing dishes, and the switch from war to peacetime pursuits should not be too difficult.

New Amusement Customers

'But leaving economics alone, although very pertinent to our business, there is the basic appeal of amusements in general. What has been happening to date? The boys in camps have seen the cream-of-the-crop in live stars and celluloid entertainment. By now it's been sufficiently publicized that many of the kids had never seen live actors; ofttimes they didn't know how to deport themselves, as witness when shows like 'Junior Miss' came to the camps, and half of them left the post theatre after the first act, not realizing there was more coming.

'Now, as for the home-defense public. We see all around us how fast they have assimilated ultra show tastes. The incoming crowds right here on Broadway prove that. The boys and girls from the Bridgeports and Patersons and kindred adjoining towns, in for a weekend whoopee, if they had the money before, only had enough for a movie and some bar or mediocre joint. Not so today. They pack the deluxers; they go to the topflight Broadway night clubs of the Latin Quarter and Diamond Horseshoe calibre. Some have graduated into the Copacabana and Riobamba groove; and some are even getting hep to proper behaviorism at the Storks and Moroccos. Ditto in the legit theatres, and in the big Times Square presentation theatres, where $1.25 to $1.65 admissions don't feaze them.

Future B. O. Insurance

'That is our best insurance for the future of show business. They have learned to appreciate the better things, and they will strive to continue patronizing this higher calibre of divertissement. That also goes for the Detroits and Chicagos and lesser keys.

'What's more, we must take into consideration American ingenuity and enterprise, which is bound to perfect gadgets to continue the public's spending. Whether it's new radios—just look what RCA did with that $20, camera-size 'personal radio'; it hypoed over 1,000,000 people into buying them, as a supplementary property. So it may be television, and there certainly will be other commodities of the necessary or luxury category.

'And in line with the opening up of the formerly closed foreign markets, that, too, is bound to improve the spending dollar. On top of all this, I feel that trade unionism has worked around to a shorter workweek and a spreading of employment which, creating more leisure for the working classes, can only mean a benefit for the theatre's boxoffice.'

Washington

Howard Herrick in town ahead of 'Dark Eyes.'

Duncan Sisters held over again at Helen Hamilton's Troika.

Victory hut on E. street now distributes 2,500 free tickets to servicemen daily.

Glen Echo Park closed on Labor Day (6) after the most successful season in 28 years.

Rufus Blair from the Paramount studios visiting drama desks for suggestions and complaints.

Olmstead's restaurant will be remodeled into a night club. Plans to open from 10 p.m. to 2 a.m.

Nat Glasser, district manager for Warner Bros. Maryland theatres, back at his desk after short illness.

C. Fred Clark has resigned as contractor for Warner Bros. Earle theatre orchestra. May open concert bureau.

Lamplighter Club is latest after midnight rendezvous for musicians. Employs three union card melody makers.

Oscar Doob, of Loew's, has beaten the high cost of living by taking quarters with Ted Gamble, of the Treasury, at Hotel 2400.

Phil Stevenson, here in advance of 'New Life' notified Columbia Pictures bought screen version of his translated play, 'Counterattack.'

Minneapolis

By Les Rees

Paramount office staff held annual wiener roast.

Herb Miller band held over at Happy Hour nitery.

M. A. Levy, 20th-Fox district manager, visiting Omaha branch.

Leo Selzer in from Chicago looking over his Roller Derby interests.

Paul Allen, singer, just released from armed services, into Curly's nitery.

RKO's 'Rising Son' to have 50 day and date engagements in territory Sept. 17.

Ben Landy, Columbia office manager, vacationing with relatives in New York.

Wife of Gib Courshon, Universal salesman, ill in Chicago hospital and he's there at bedside.

City to put into effect 9:30 or 10 p.m. curfew to give kids chance to see first evening film shows.

Sales of University of Minnesota season football tickets well over $50,000 to date and practically same as last year.

Jack Barnett, newsreel war cameraman just returned from fighting front and recuperating from wounds, here visiting wife's relatives.

Captured two-man Japanese submarine touring 58 of territory's towns as part of industry's war bond sales' campaign with Norman Pyle, M-G exploiteer, ahead as advance agent.

After 13 weeks' run, Dorothy Lewis ice show giving way at Hotel Nicollet Minnesota Terrace to 'Musical Moments,' package show with Rita Oehman, Paul & Paulette Blanchard and line of six Dorothy Hill girls; the Perry Martin orchestra remaining.

Seattle

By Dave Trepp

Gene Dennis, busy gal, readying for radio program.

Bill Hamrick resigned as manager of Music Hall and into the Navy.

Frank L. Newman, Sr., off to L. A. for confab with Charles Skouras.

Carl Walker, western manager for W. B. Theatres, visiting on Film Row.

Herman Wobber here from south for 20th-Fox conference at local exchange.

'The Drunkard' packing 'em in eighth week at Sterling's Rivoli Gardens.

John Hamrick recently shot a one over par 71 on Broadmoor. His game since then has been jittery.

Jules Buffano, band leader and emcee a decade ago, now pipefitter at Boeing's; leads Boeing band, aired once a week.

Carl Mahne and Doug Forbes visited the Apple Capital, Wenatchee, over weekend, conferring with Morrie Zimmer, Evergreen city manager there.

Vic Gauntlett, advertising manager of H-E string, back after two weeks' vacation on Hood's Canal. Joe Cooper manned the guns while Vic was resting.

South Africa

By J. Hanson

'Desert Victory' still hitting highs.

'Pinocchio' (RKO) having first South African screenings via United Artists.

Metro's 'Blossoms in the Dust' having belated showings due to prints of film being twice sunk.

Otto Bolle, newly appointed 20th-Fox representative in Australia, arrived here from U. S. Will spend a few months clearing up affairs here before proceeding to Australia.

New regulation introduced by Cape Town City Council enforces licensing of all projectionists. This brings Cape Town in line with Johannesburg, where law has been in force for 15 years.

Schlesinger interests opened Roof Garden restaurant and dancery at His Majesty's theatre building, Johannesburg. Dansapation provided by Lewis Verona's Cuban band, recently imported from Argentina.

General Manager Harmel of African Theatres wed Sandra Shub at fashionable Johannesburg wedding attended by mayor and councillors, many members of Union Government, and representatives of film business

Mexico City

Ana Maria is being featured at current showing of Spanish Ballet.

Jose Benevide, local film director, headed for Hollywood to pick up a few pointers.

Ed Morgan quits as United Press correspondent to go to London for a Chicago newspaper.

Robert Bolt, radio commentator, returning to U.S. after several weeks of broadcasting in Mexico.

Mrs. Jimmy Fidler in from Hollywood. Says Mex City high altitude is just what the doctor ordered.

Everett Hoagland, orch leader who came to Mexico City for a four-week stay to open Ciro's night club, is still here after a six-month run in the swank spot, with no signs of the engagement being terminated.

Sidney Franklin, Brooklynite who made a hit as a bullfighter, is getting plenty of newspaper space as the star of the Mexican film he recently made. In the picture Franklin is cast—of course—as a bullfighter.

Literati

Continued from page 46

Russia to blame for the 40% loss of the air fleet that raided the Ploesti, Roumania, oil fields, because of 'Russia's refusal to let the U. S. base its bombers in Russia.'

Editorial cites as a 'poor excuse' Roosevelt's argument that he denounced Pearson because it's essential to keep Soviet Russia convinced that the U. S. is its true friend.' 'If,' argued the News, 'this Administration has not already so convinced Russia, it never can.'

Ship Named for Broun

The liberty ship Heywood Broun, named for the late newspaper columnist and president of the American Newspaper Guild, was launched at the Bethlehem-Fairfield Shipyards, Baltimore, Md., Monday (6). Mrs. Broun officiated.

Broun died in 1940.

CHATTER

Hazel Scott writing her autobiography for Doubleday-Doran.

New book by Joan Bennett titled 'How to be Attractive,' published by Knopf, Tuesday (7).

Henrietta Murdock in Hollywood to interview film greats for the Ladies' Home Journal.

Dr. Eduardo Morgan, Pedro Julio Garcia and Neustro Diario, Latin American editors, gandering Hollywood studios.

Steve Fisher's novel, 'Destination Tokyo,' now being filmed by Warners, will be published Nov. 22 by Appleton-Century.

Frank Brady has joined the United Press as promotion manager. Former connections included the N. Y. Tribune, N. Y. Sun and Metro.

John Lester is new amusements editor of the New Orleans Item, afternoon sheet. He succeeds Ben Franklyn Hay, who enlisted in the Merchant Marine.

Ben Merson, of the N. Y. Journal-American staff, scoring as a fiction scribbler. Has a short story in this week's Liberty, and has sold two others to Collier's.

'Books Are Bullets' show over WQXR, N. Y., returns to the air today (8) under Bennett Cerf's aegis, with John Roy Carlson, author of 'Under Cover,' as first guester.

Gene Fowler wound up his writing of 'The Grampian Hills,' a biography of John Barrymore, for autumn publication. Cover will carry John Decker's portrait of the Great Profile.

Cecil Brown is going off the air, in the former Elmer Davis spot, as soon as he finishes his new book, 'War Correspondent's Report on America'; leaving for a foreign assignment.

Floreida Bush has quit the Buffalo Evening News editorial staff to join the editorial department of Hillman Periodicals in N. Y. Will serve as aide to Mary Rollins on the firm's confession-story mags.

Carl J. Balliett, Jr., has joined Bethlehem Steel, Bethlehem, Pa., as a copy-writer. Formerly an associate editor of Time mag, he's the son of Carl J. Balliett, president of Morse International, Inc., ad agency.

Donald McDonald Irwin, of the N. Y. Herald Trib staff, married Sarah Ray, who writes for Newsweek. Wallace Irwin and Will Irwin, who scribbles, too, are the groom's parent and uncle, respectively.

Hollywood

B. G. DeSylva laid up with bronchitis.

Martha Raye laid up with an infected foot.

Ernst Lubitsch recovering from heart attack.

Robert Anderson's new film name is Peter Clay.

Fritz Lang celebrating his 25th year in motion pictures.

Paulette Goddard to Mexico City for a two-week vacation.

Grace Fischler joined Metro's flackery as fashion editor.

Virginia O'Brien trouping east for stage and camp appearances.

June Marlowe returned after four years of film acting in Argentina.

Jeane Cohen gave up agenting to become story editor for Sol Lesser.

Lois Collier, screen actress, divorced Robert A. Duncan, bank official.

Fred W. Beetson recuperating in Hollywood hospital following a heart attack.

Whitney Bolton checked in at Columbia to start his new exploitation chores.

Major John Aalberg left for overseas duty with an Army motion picture unit.

Desi Arnez back in town on an Army furlough to visit his wife, Lucille Ball.

Margaret Lee resigned as Harry Cohn's executive secretary to write screen stories.

Jean Bosquet joined Universal's publicity staff after a whirl at publicizing aircraft plants.

Robert Alton, Broadway dance director, took over Marlene Dietrich's house in Beverly Hills.

B. G. DeSylva hosted 300 soldiers at weekly dinner of Masquers Service Men's Morale Corps.

Corp. Edward Ashley, former screen actor of Australian birth, became an American citizen.

Shirley Temple became an aunt when a son was born to Corporal and Mrs. Jack Temple at Palo Alto.

Frances Farmer released from a private sanitarium under bond, in care of her mother in Seattle.

Harold Hopper left for Washington after two weeks of studio huddles for War Production Board.

Werner Janssen, composer-conductor, checked in as a swing shift worker at the Douglas airplane plant.

Fortunio Bonanova deserting Hollywood for a month to put on concerts in Mexico and Central America.

Edward Sherman, manager for Abbott and Costello, bought the old Lowell Sherman home in Beverly Hills.

Helen O'Hara of the films announced her engagement to Lieut. Maurice Kelly, formerly of the Broadway stage.

Harry Long in the hospital with a broken hand, sustained while rehearsing a chorus for a new Earl Carroll traveling unit.

Marie Doro, former stage star, inherited her mother's estate, valued at 'more than $10,000,' under a will probated in Los Angeles.

W. T. Lackey, film producer, joined Los Angeles censorship staff.

Nathan Levinsons celebrated their 28th wedding anniversary.

James Brown, of dear old Paramount, beat Stanley Briggs, of dear old Metro, in the finals of annual motion picture tennis championships.

Chicago

Charley Freedman, owner of Charlie's Inn, Miami Beach, Fla., here on talent quest.

'Eggs' Royer, featured pianist at Helsings' downtown spot, is in the Mercy Hospital recovering from pneumonia.

Ralph Berger, manager of the Latin Quarter, will produce a two-a-day vaude show if he can get a Loop legit house in which to spot it.

Chuck Jacobson, formerly associated with the Latin Quarter, has taken over Harry's New Yorker and is transforming it into a smart, intimate club to be known as the Riocabana with Nov. 4 set as opening date.

Margaret Faber Dancers (6) have had contract renewed for another four weeks for overseas unit of USO Camp Shows. Girls will remain in North Pacific spot and put on shows augmented by army personnel performers.

Philadelphia

By Si Shaltz

Ruth Chilton takes over 'For Women Only' show at WCAU.

Lee Vines, CBS announcer, got his 'greetings' from the Camden, N. J., draft board last week.

Ted Mack and Joe Chazin, local tooters, have received honorable discharges from the Army.

Harry Murdock was farewelled by press boys as he left WCAU for new post as drama ed of Chicago Sun.

Marguerite Chapman made a personal appearance to a mob of shipyard workers at Cramp's Thurs. (3).

Bonnie Baker and Yvette were among showfolk who entertained wounded soldiers at Valley Forge hospital this week.

Johnston Kerkhoff, ace rewriteman of the Record and former New York newspaperman, has retired to his Michigan farm for his health.

BENNY GOODMAN OPENED...

HARRY JAMES FOLLOWED...

THEN...

A POTENT BOX-OFFICE DRAW *took over!*

"Thank you, Mr. Christenberry"
Ina Ray

FRED A. MUSCHENHEIM
President

R. K. CHRISTENBERRY
Vice President and General Manager

HOTEL ASTOR
Times Square, New York
Telephone Circle 6-8000

September 1st, 1943

Miss Ina Ray Hutton
Astor Roof
Hotel Astor
New York City

Dear Miss Hutton:-

I could not permit your engagement to come to a close without expressing our appreciation of the splendid efforts of you and your very fine orchestra during your stay at the Astor Roof.

Your willingness to cooperate in all instances and the fact that you have enabled us to maintain our usual top grosses speak for themselves.

On the occasion of your next visit, which we hope will be in the not too distant future, it is our hope that it will be possible for you to stay much longer than four weeks.

Our entire staff joins me in wishing you the future success you so justly deserve and we are happy to say 'au revoir' and not goodbye.

Sincerely,

R. K. CHRISTENBERRY
Vice President and
General Manager

"...there aren't many bands around that equal Miss Hutton's..."
—VARIETY

"...the 16 piece band on the Astor stand is about the best Miss Hutton has ever had behind her..."
—BILLBOARD

"...the band plays second fiddle to nobody."
—DOWNBEAT

A WAR BOND IS A MONEY-MAKER TOO!

QUEEN OF THE NAME BANDS

Dynamic **INA RAY HUTTON**

and her Orchestra

FEATURING

STUART FOSTER ★ THE KIM LOO SISTERS

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